

Hot Weather
Fashions Number

VOGUE

July 1-1917
Price 25 Cents



The Vogue Company
CONDE NAST, Publisher

*The Key
to the
Situation*



"The key that is used grows bright"
(Old Proverb)

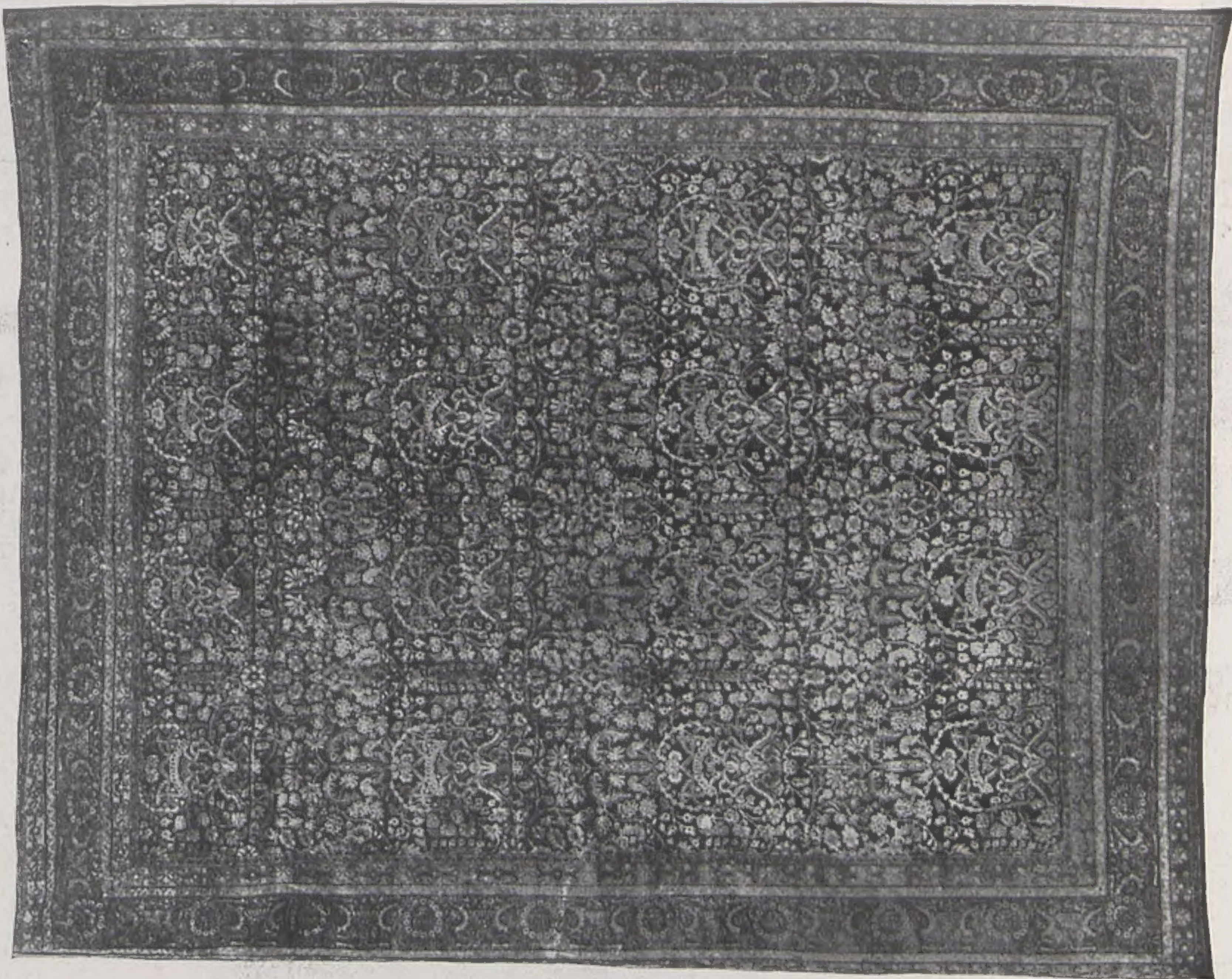
Here is the key to robustness. Locks the door against weakness, anæmia and under-nourishment. Opens the door to strength, health and a sound digestion. Anheuser-Busch's Malt-Nutrine — Liquid-Food-Tonic — a key whose repeated use has made it shine bright in the esteem of the medical profession and in the affections of the millions who have benefited by its fine tonic properties.

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Malt-Nutrine declared by U. S. Internal Revenue Department to be a pure malt product—not an alcoholic beverage. Contains 14.50 per cent malt solids—1.9 per cent alcohol.

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SIZES 34 TO 44 BUST



2—White Voile Negligees, with front and back elaborately pin tucked and trimmed with filet and Val. lace, satin ribbon rosette. **4.95**

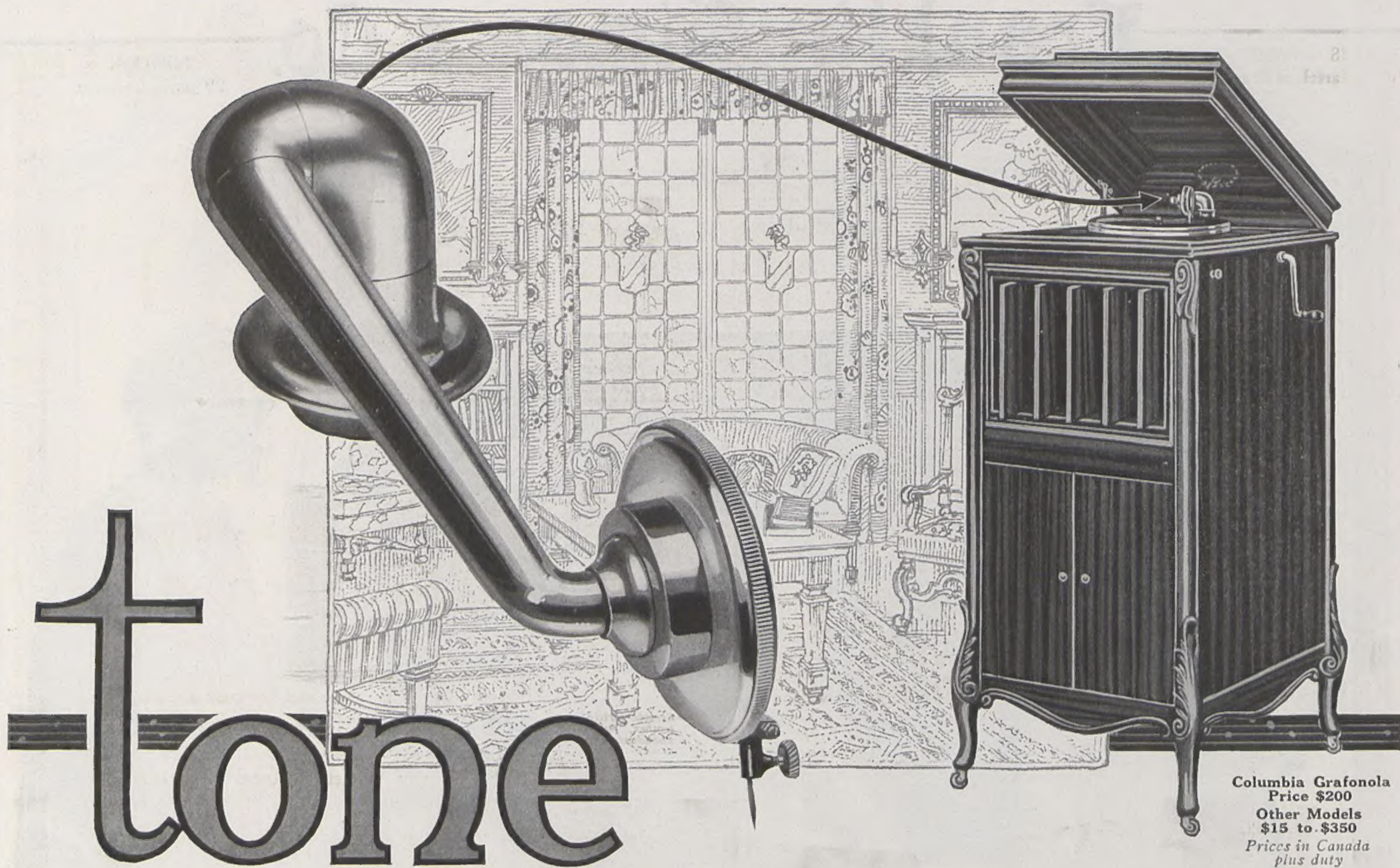
4—Crepe de Chine Boudoir Pajamas, in pink, white or light blue with V-neck and sleeves trimmed with picoted ruche of material, satin ribbon through eyelets at Empire waistline. **4.95**

6—Washable Cotton Crepe Boudoir Gowns, in pink, light blue, Copen, rose or lavender; collar, sleeves, sash and bottom of gown trimmed with self color silk fringe, pouch pockets. **3.95**

8—Crepe de chine Boudoir Gowns, in pink, light blue, Copen, rose or orchid; ecru lace insertion trims sailor collar, flowing sleeves and defines Empire waistline; pleated skirt, pockets with tassel trimmed flaps. **9.75**

10—Sleeveless Crepe de Chine Boudoir Pajamas, in pink, light blue or white, pin tucked in blocked design, hemstitched Georgette bands, satin ribbon through hemstitched straps. **7.95**

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Look for the “music-note” trade-mark—the mark of a genuine Columbia Grafonola.

Columbia Grafonola



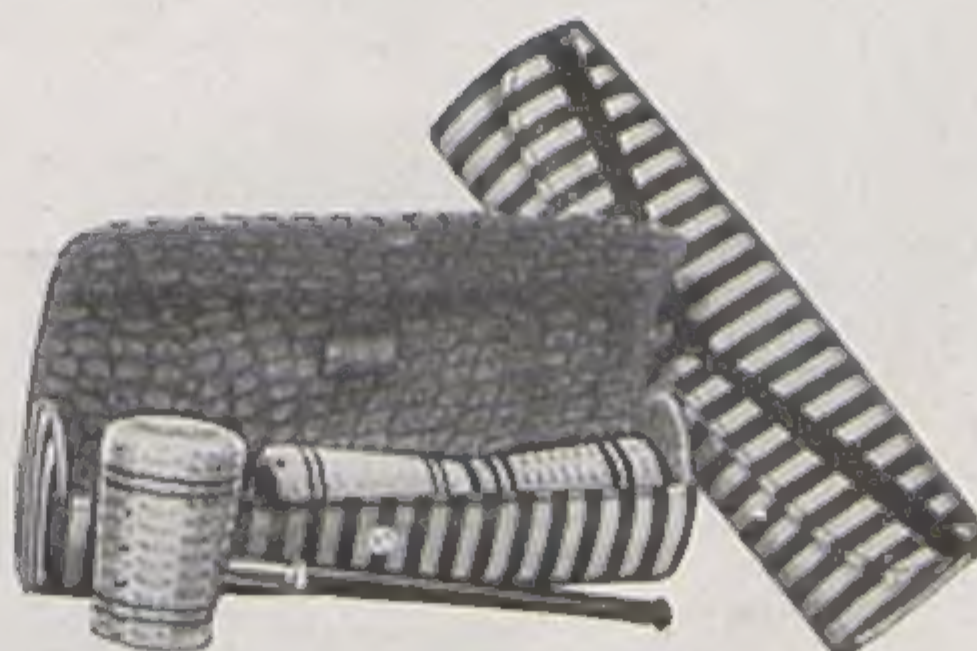


"Roll-your-own"
Pouch

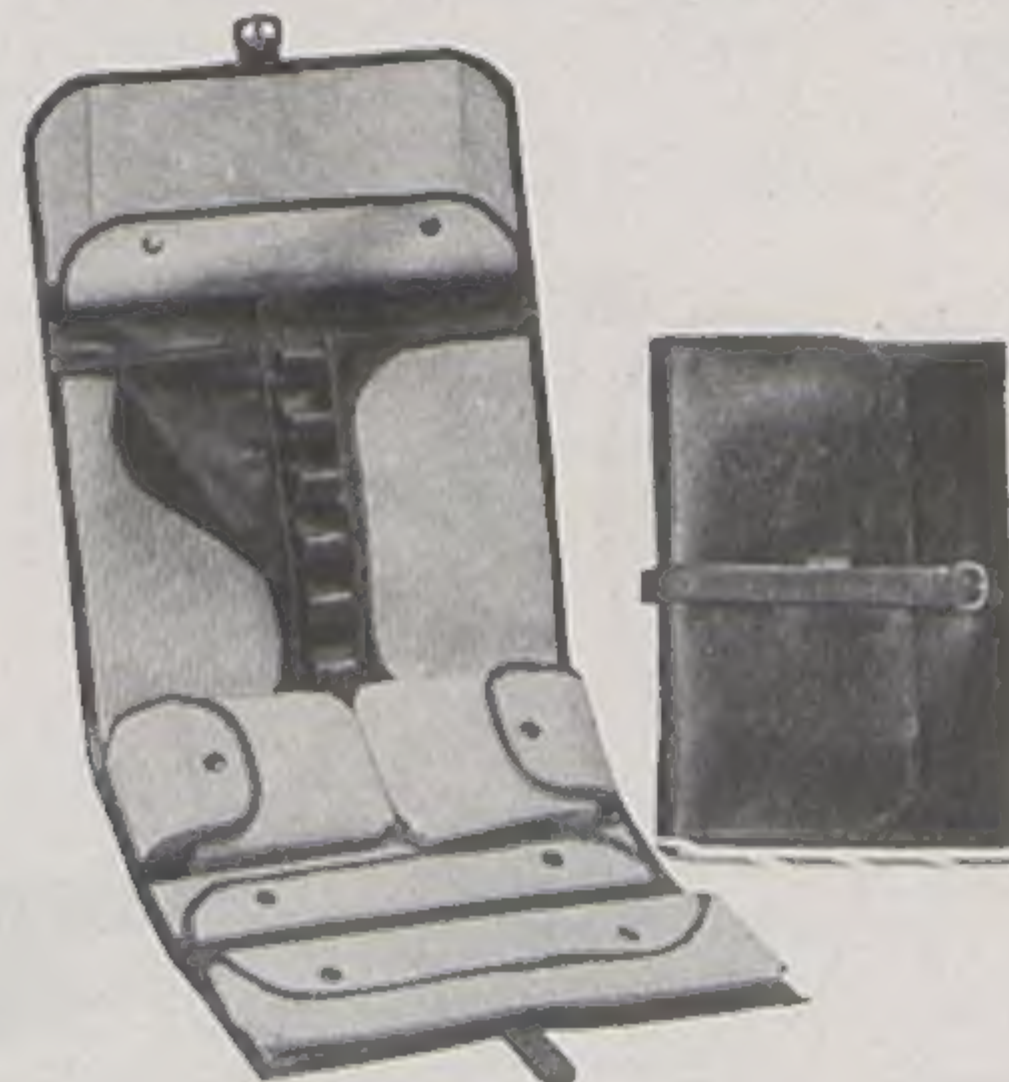
"Roll-your-own" pouch, for cigarette or pipe, tan or black military leather, flat with snap fastenings, non-leakable, makes "rolling" easy, pocket for papers and matches. $5\frac{1}{4} \times 3\frac{1}{4}$ inches, \$2.00



Flask (at left) screw-top and cup, slip cover in tan or black military leather. 1 pint size: \$5.00. Flask (at right) screw-top and cup, tan pigskin grained leather covering, sizes: $\frac{1}{4}$ pint \$2.25, $\frac{1}{2}$ pint \$2.75, 1 pint \$4.00; in black seal Perstan: \$1.25, \$1.75 and \$3.00.



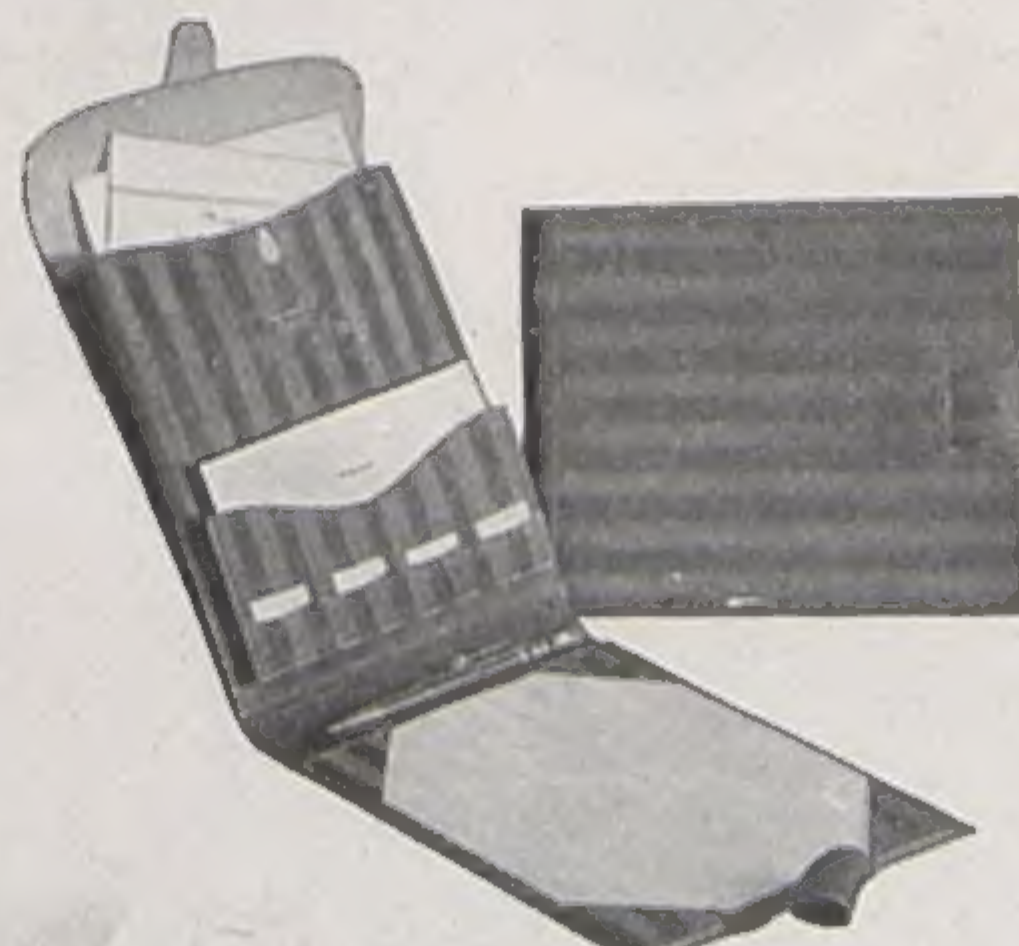
Pipe set, three corn-cob bowls, black vulcanite stem, case of coloured military striped silks, leather lining and binding, $6\frac{1}{4}$ inches wide: \$4.00. Tan or black Military leather: \$2.50.



Service "roll-up" toilet case, black grained Morocco, check water-proof lining, for own fittings, five pockets with snap-fastenings, center strap forming adjustable loops for various articles, flap coverings: $10\frac{1}{4} \times 7\frac{1}{2}$ inches closed flat: \$9.00



Sewing kit, "roll-up" design, khaki, with leather binding, two spools thread, "bachelor's" thimble, scissors, as-sorted buttons, tapes, needles, pins, etc. $4\frac{1}{2}$ inches wide: \$3.50



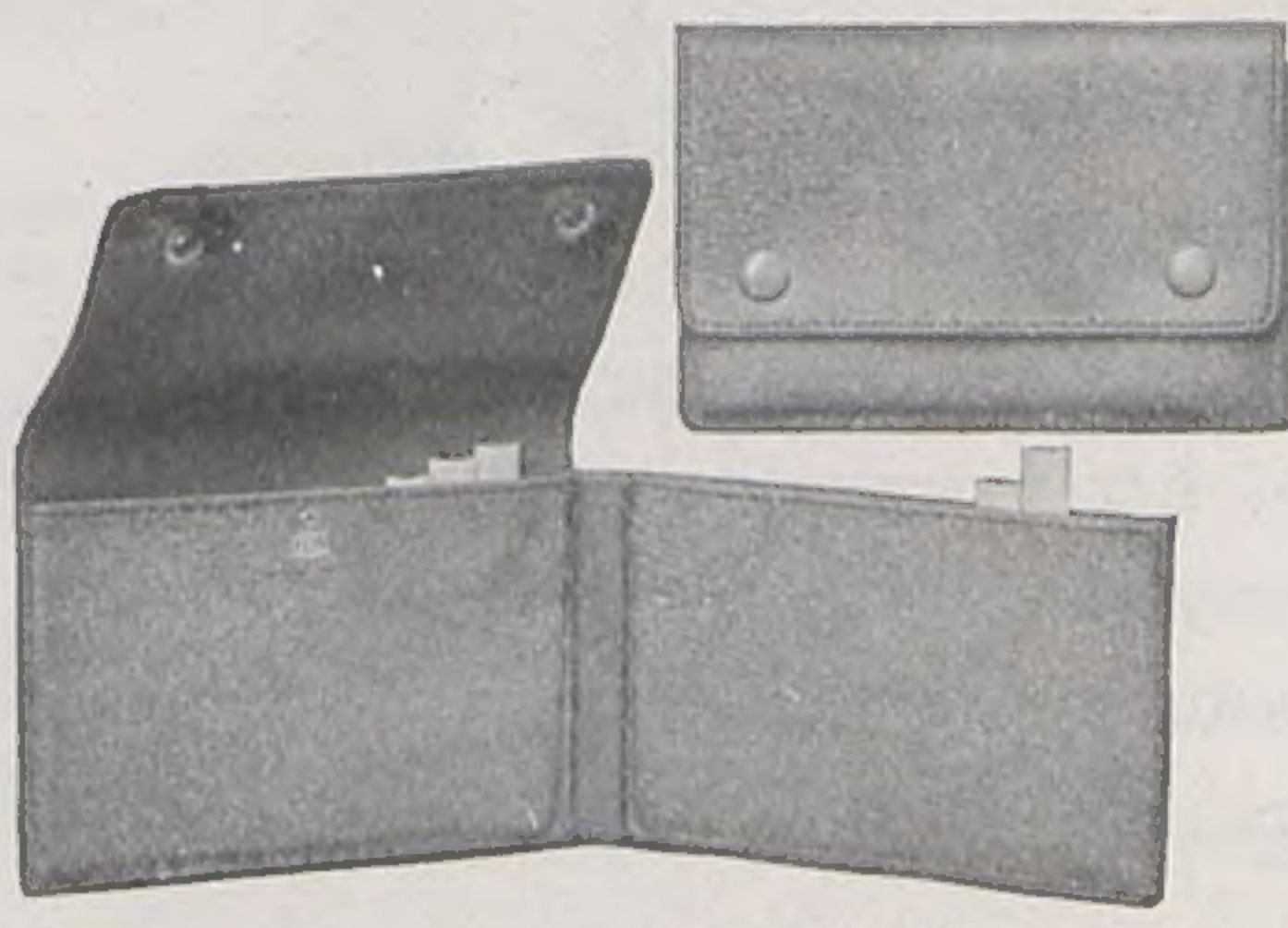
Service writing-case, black or tan military leather, full-length stationery and correspondence pocket, post-card and stamp pockets, stiff blotter-pad, self-sharpening pencil. $8\frac{1}{4} \times 6\frac{1}{4}$ inches: \$7.75; in khaki with leather binding: \$5.00

For Military Service

The articles on this page have been perfected by our English factories according to the requirements of advanced military service.



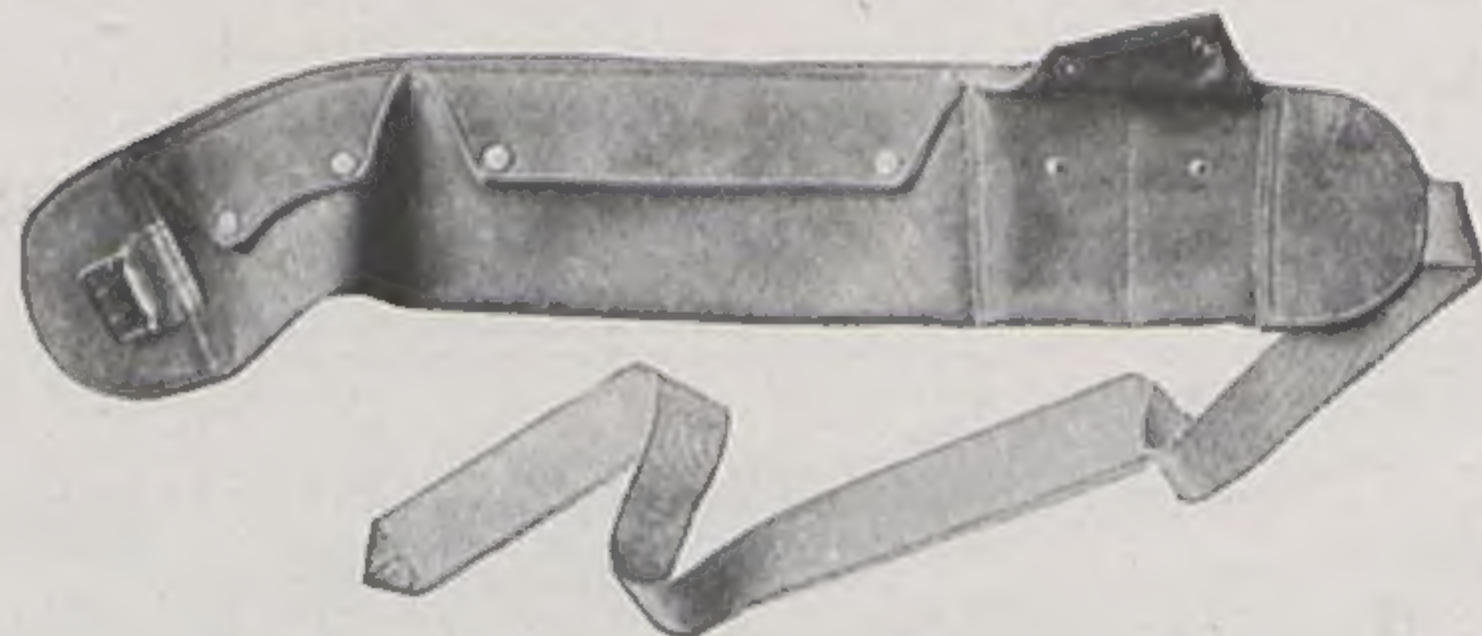
Metal service mirror, non-corrosive, unbreakable, in tan goat-skin case with flannelette lining, $4 \times 5\frac{1}{4}$ inches: \$2.50



"Trench" cigarette case, tan pigskin, taking 30 cigarettes, completely protected from breakage and rough weather, compact and durable: $5\frac{1}{4} \times 3\frac{1}{4}$ inches closed: \$5.75. Black pin Morocco leather: \$4.00. Initials stamped, extra 25c

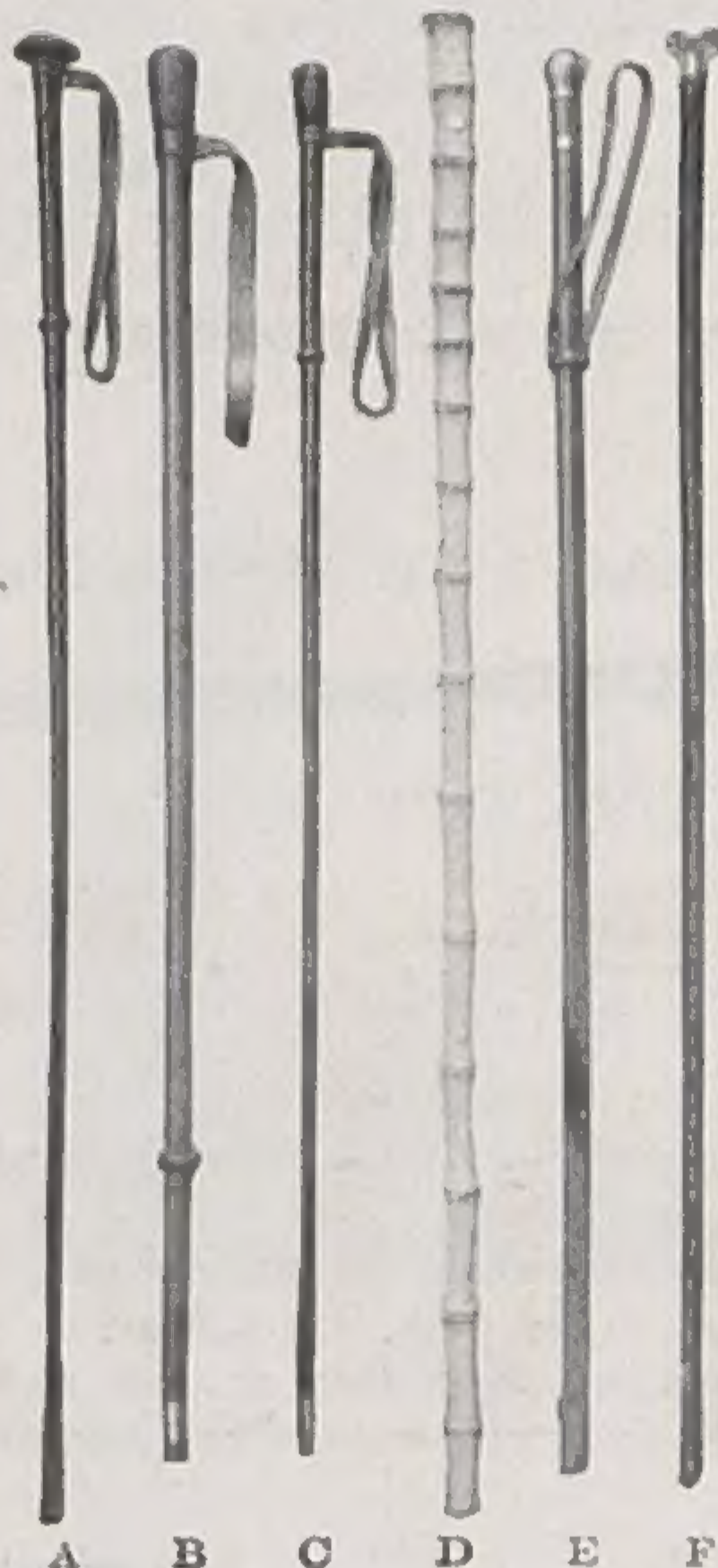


"Tray" tobacco pouch, tan pigskin, full rubber lining, preserves tobacco, snap fastening, folds flat: $4\frac{1}{4} \times 3\frac{1}{4}$ inches: \$4.00. $5\frac{1}{4} \times 4$ inches: \$4.50. Black pin seal: \$3.50-\$4.00



Money belt, two small pockets, one large pocket, tight flap snap fastenings; grey mocha: \$3.00, linen: 75c.

- A—Cutting whip, rawhide body, braided calfskin covering, wrist-loop, $36\frac{1}{2}$ inches long: \$7.00
- B—Loaded stick, malacca body, full-pigskin covering, sliding wrist-loop, 35 inches long: \$10.00
- C—Loaded stick, steel body, braided calfskin covering, wrist-loop, 35 inches long: \$10.00
- D—Swagger stick, light coloured whangce, 25 inches long: 50c.
- E—Swagger stick, malacca, braided leather wrist-loop, sterling top, $23\frac{1}{4}$ inches long: \$2.00
- F—Swagger stick, malacca, pigskin covering, sterling top, $24\frac{1}{4}$ inches long: \$3.50



"Furlough" folding Kit-Bag, of hardy pliable hide, with smart check linen lining, strong locks, single handle. As shown above: this bag when not in use folds flat and compact to one-half its size, and three-inch thickness, taking no space in travelling. Sizes: 18-inch: \$29.00 20-inch: \$32.00

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Auto-Rak-Hurst



"MASHA" BLOUSE—\$3.85

From a material viewpoint this is an unusual blouse—it is of fine white batiste. From the viewpoint of Fashion this is an excellent blouse—it has the collar which is causing a furore. The daintiness of this blouse is emphasized by tucks and flutings.



"SOFYA" BLOUSE—\$10.75

Fashion's newest and most attractive combination of materials—linen and voile—is introduced in this blouse. It is a very practical idea, as the blouse is of cool white voile and the collar and fronts—the visible parts of the blouse—are of heavy white linen, edged with rose or blue linen and embroidered in the same pretty colors. The cuffs are also of linen.



"VARVARA" BLOUSE—\$3.85

Although there are many blouses with frills, this model is our choice because it gives a long graceful line from the shoulder to the waist. The fullness in the frills is provided in an attractive way—clusters of tucks. The blouse is of fine white voile and the frills and the collar are edged with Valenciennes lace; an insertion of the lace is used to join the frill.

WANAMAKER Blouses

We actually looked over 2500 different styles of Blouses—Paris models and adaptations—and selected these eight because we believe that they best interpret the Mid-Summer Mode and are the best in all-around value. Purchases may be made in the store or by mail.

JOHN WANAMAKER, NEW YORK



"MARYANKA" BLOUSE—\$10.75

An exquisitely dainty confection—this blouse of Georgette crêpe in flesh color, white or the new Army blue. It is a slip-on model—and a very practical one because its décolletage is quite low. The collar and turnback cuffs are of white net finished with three tiny ruffles of Valenciennes lace edging and the dangling cravat-like ends are of lace insertion finished with colored beads.



"LUKASHKA" BLOUSE—\$16.50

In this blouse Paris has created a masterpiece—it is an artistic blouse and yet has much chic. As this model is capable of making a tailored suit into a three-piece costume, we have copied it in navy blue Georgette crêpe combined with beige colored Georgette crêpe. Also in white combined with Army blue Georgette crêpe—to wear with white Georgette crêpe or silk skirts.



"OLGA" BLOUSE—\$5.75

Quite an indispensable model—because it has the roll-collar which looks equally well with a tailored suit or a sweater. It is particularly suitable for wear with the slip-on sweater which has the low V-neck. Fine white voile; ribbon cravat.



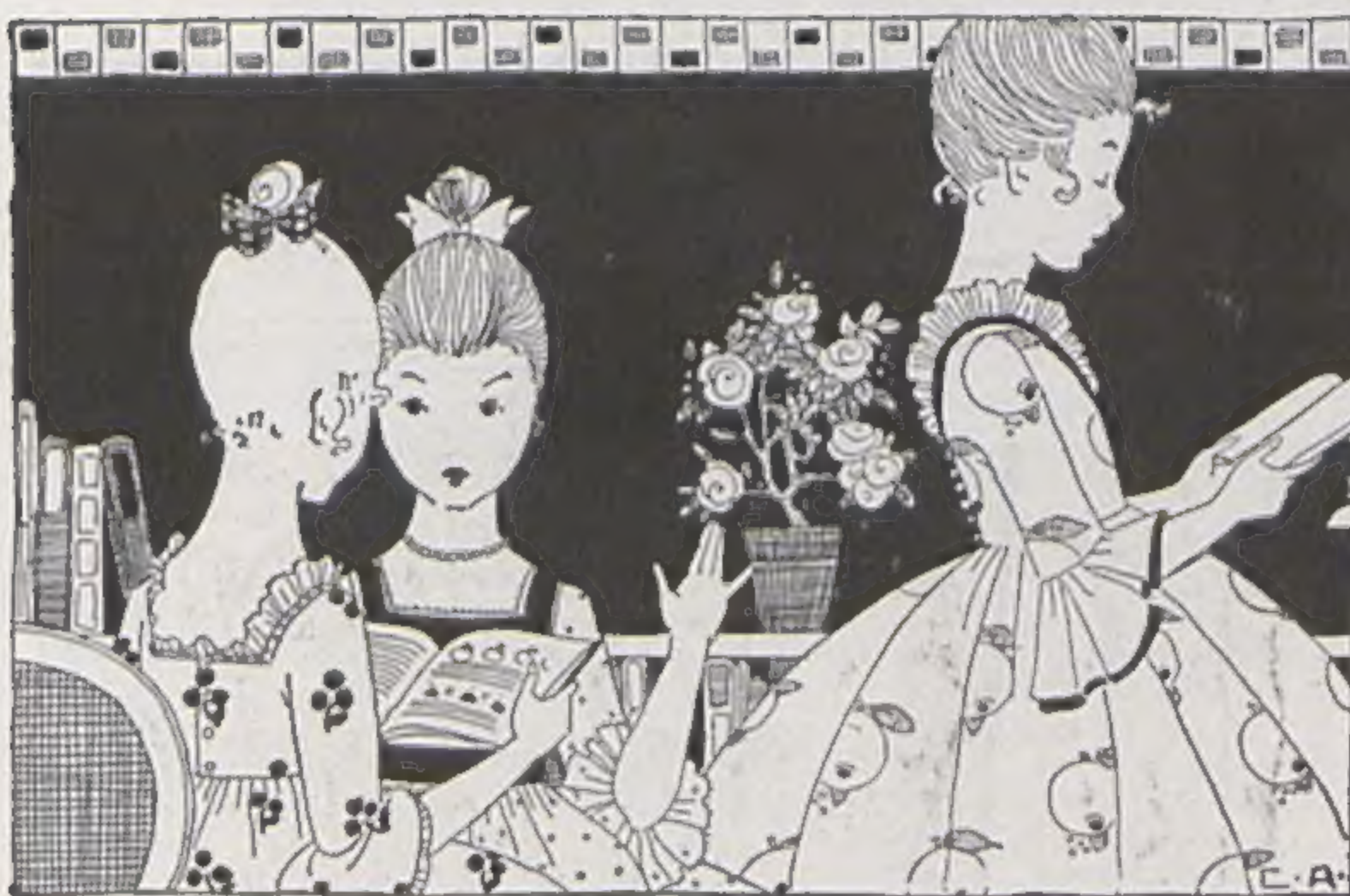
"ARINA" BLOUSE—\$2

This model has been created—and reproduced at a very humble price—for strenuous sports wear, say for tennis. It is of a very good quality of white voile—clusters of wide hemstitching emphasize the effectiveness of the double-breasted fronts, the square collar and the well tailored cuffs. The buttons are of pearl, because this is an all-around practical blouse.



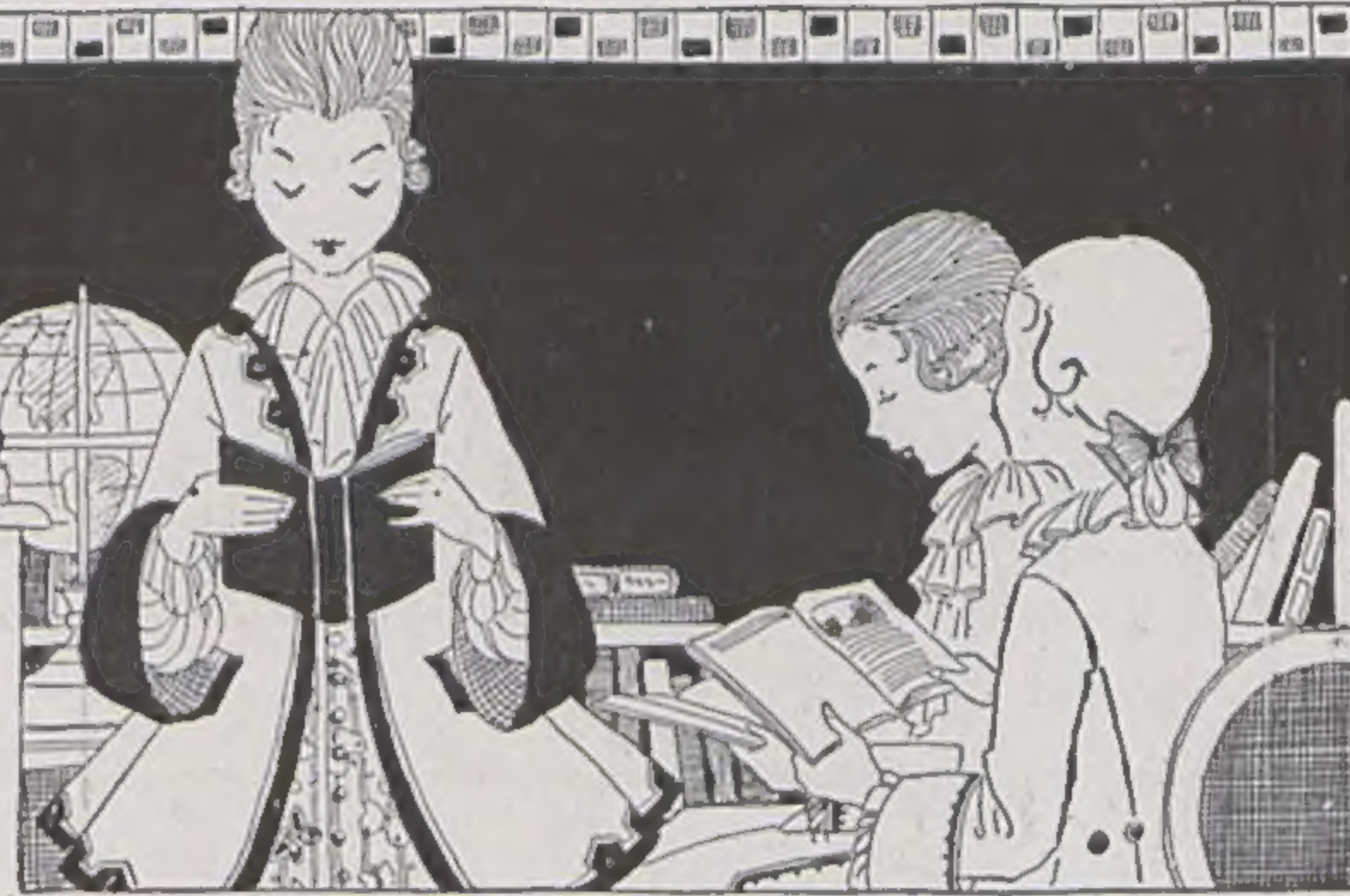
"NATALYA" BLOUSE—\$8.75

As white organdie is now the vogue in all modes from collars to frocks, it is an undisputable fact that a blouse of this fresh and crisp material is a necessity in every woman's wardrobe. The collar of this blouse rolls gracefully around the neck and is finished with a wee fluting of organdie—the latter also gives an added touch of daintiness to the front and cuffs.



New York

VOGUE'S SCHOOL DIRECTORY



New York

Vogue has made a careful investigation of every school whose announcement appears in this issue and has found each one of them to be of the highest rank. Vogue personally recommends every one of them to the consideration of its readers.

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VOGUE'S SCHOOL DIRECTORY

New York

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Oaksmere

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Scene At the Water Carnival



Part of the Red Cross Class

VOGUE'S SCHOOL DIRECTORY

New York

New York

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TARRYTOWN-ON-HUDSON, NEW YORK

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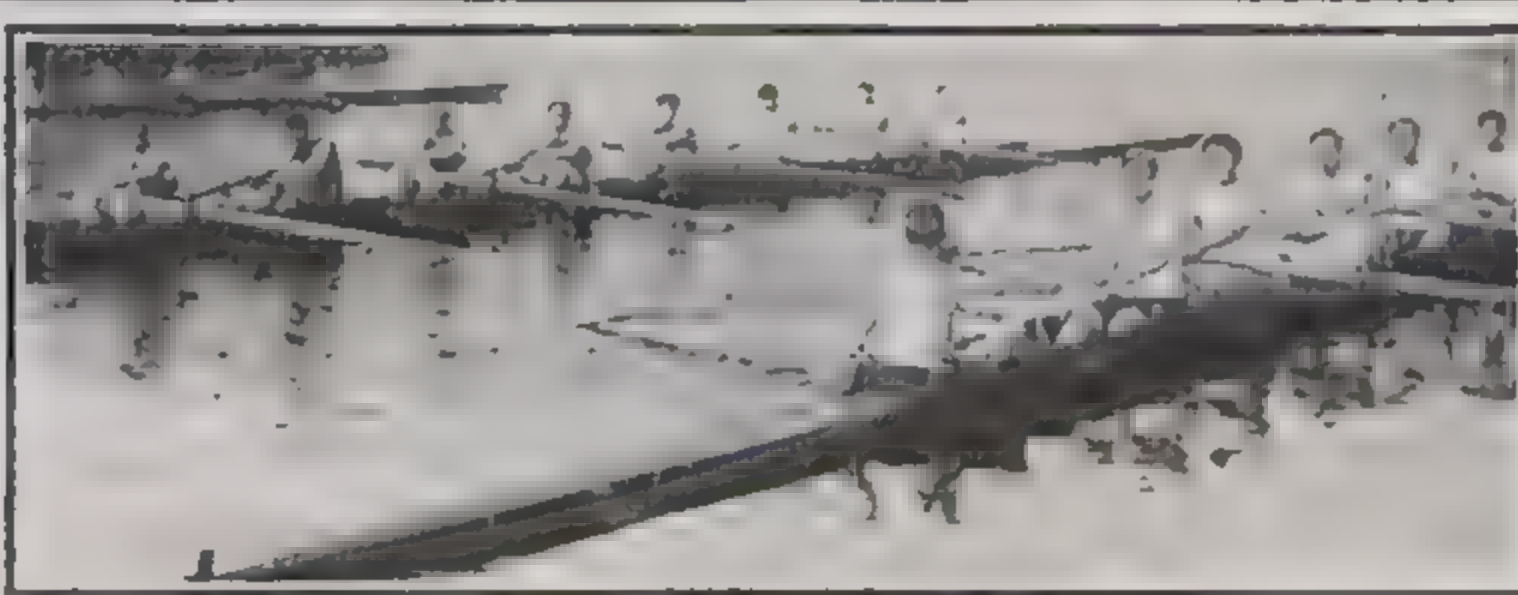
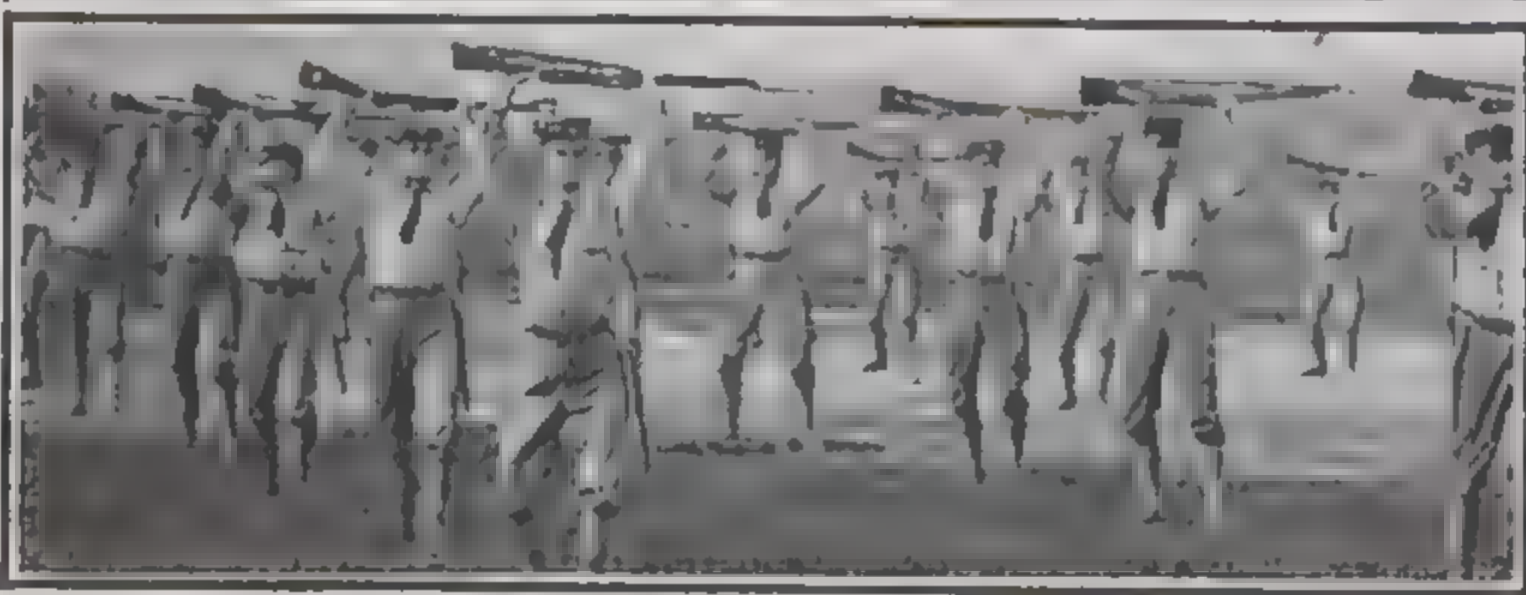


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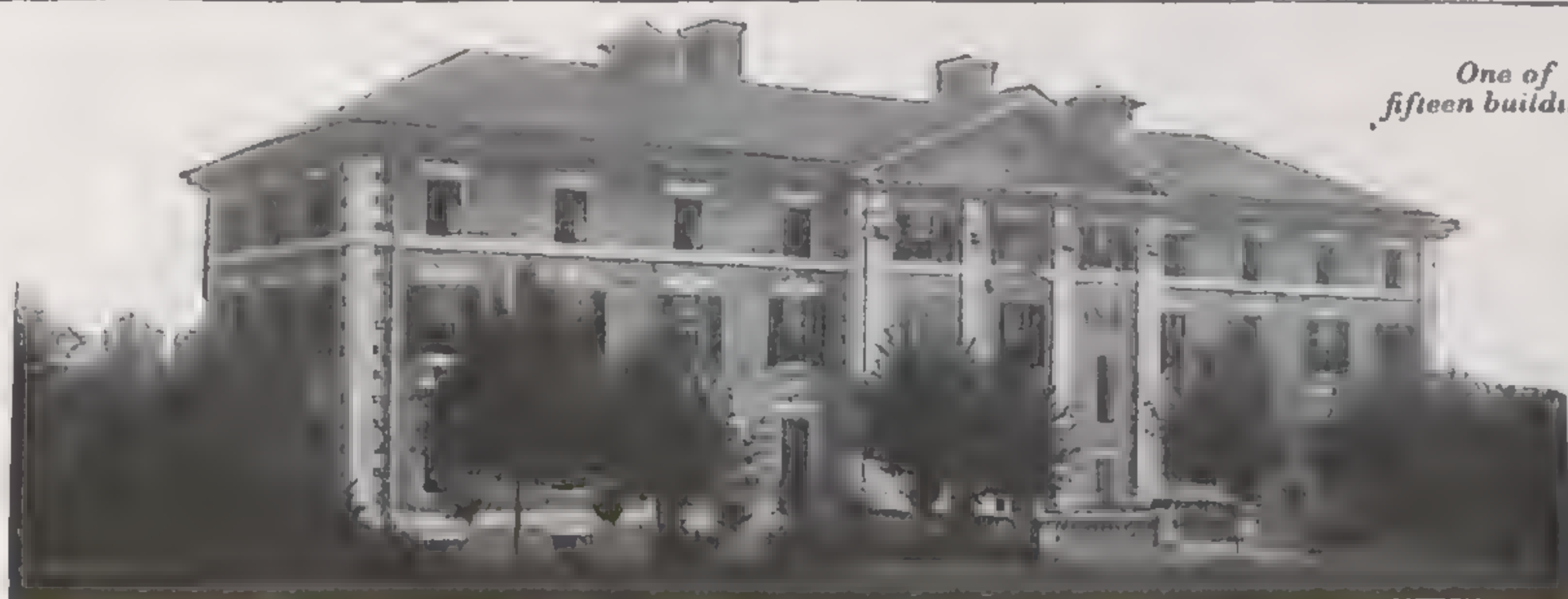
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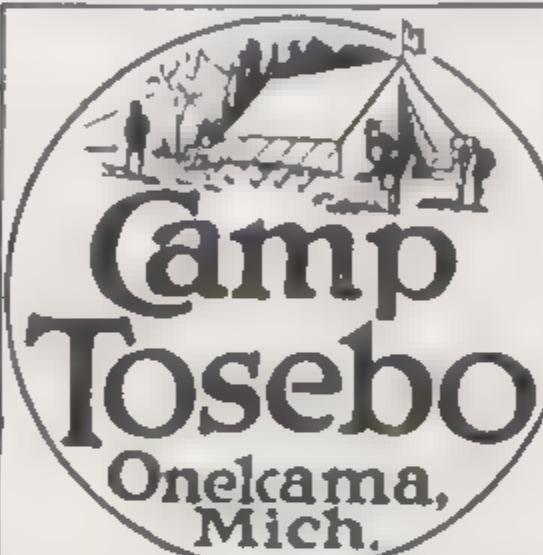
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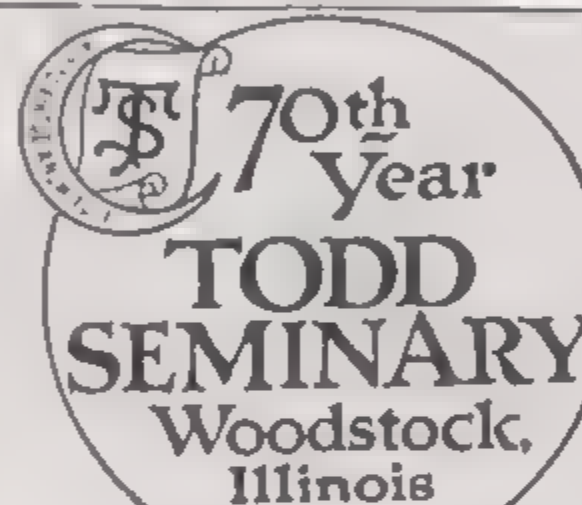
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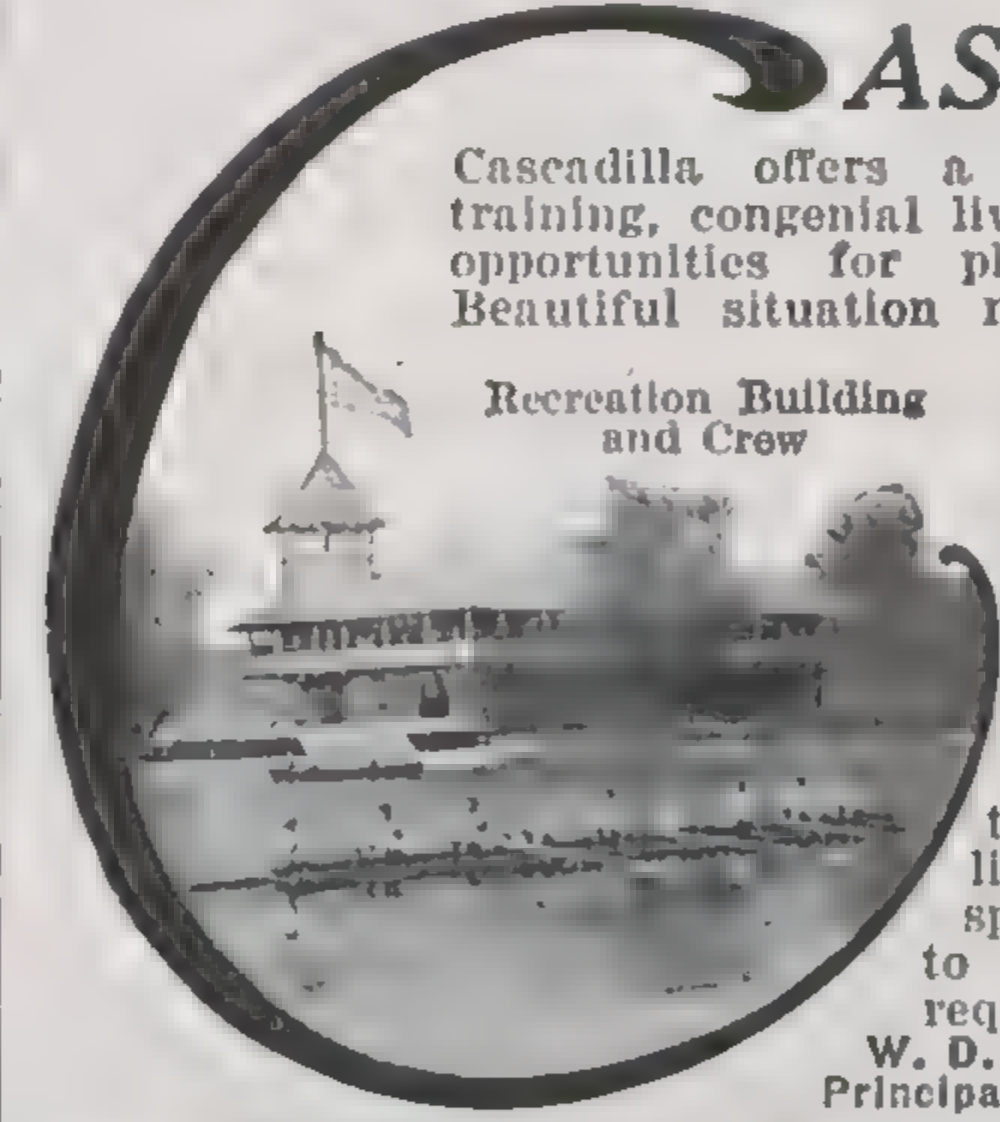
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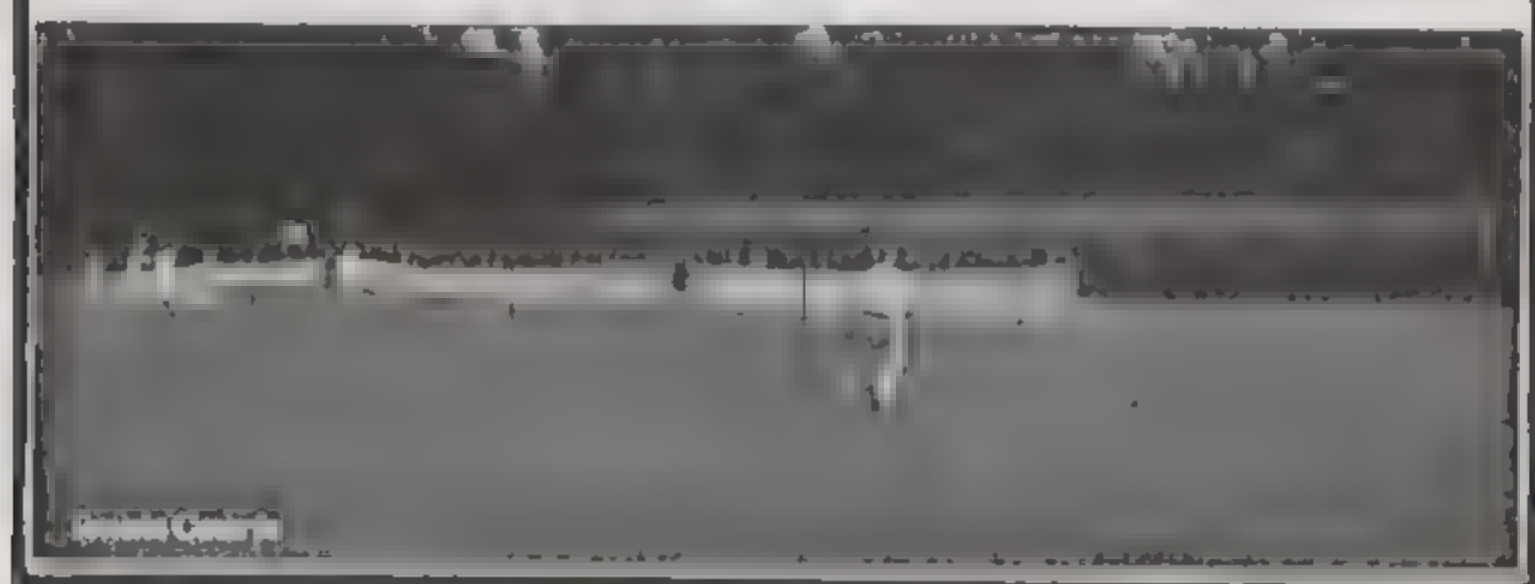


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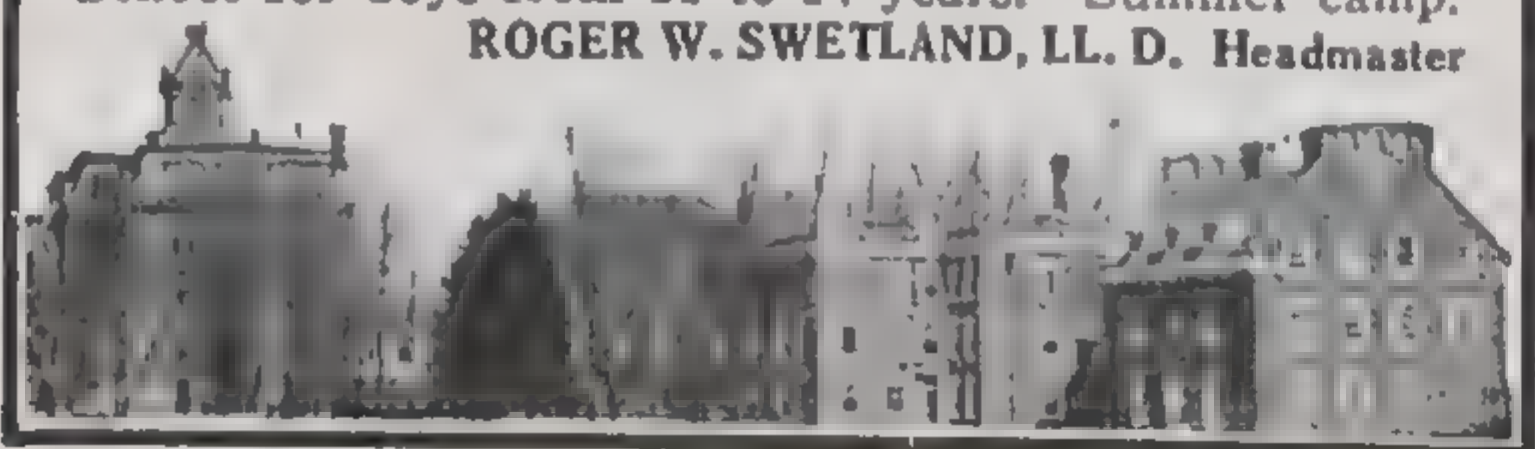
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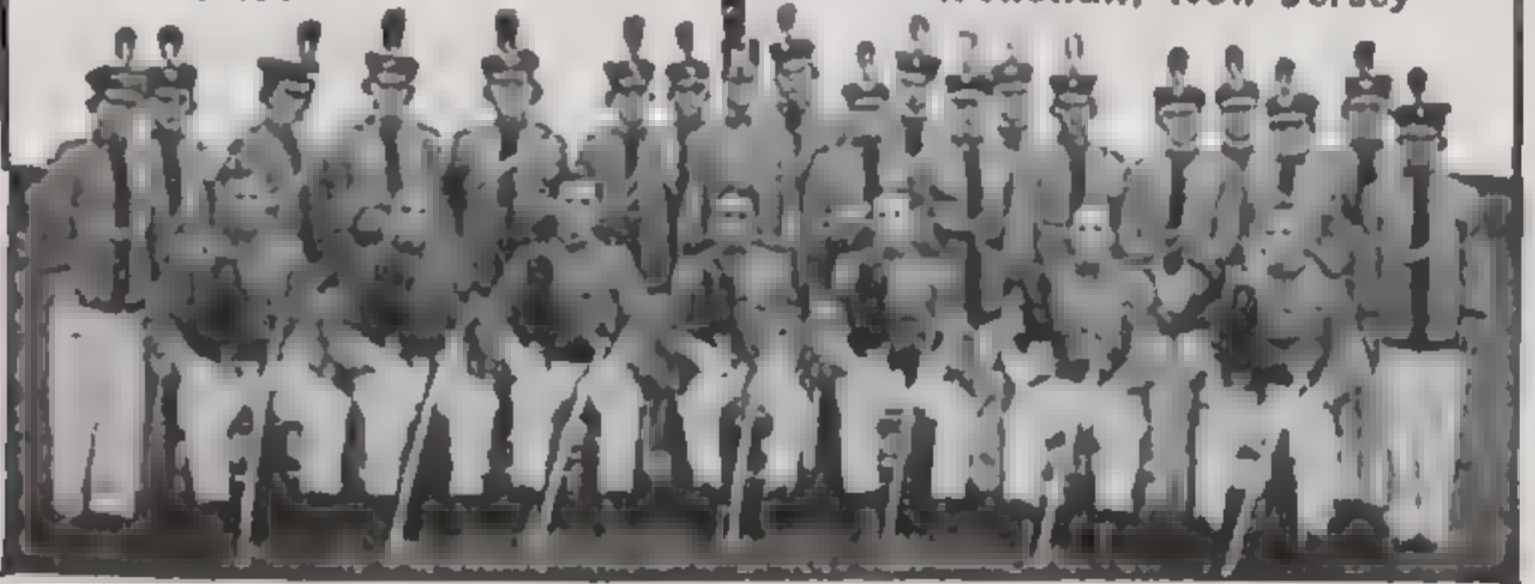
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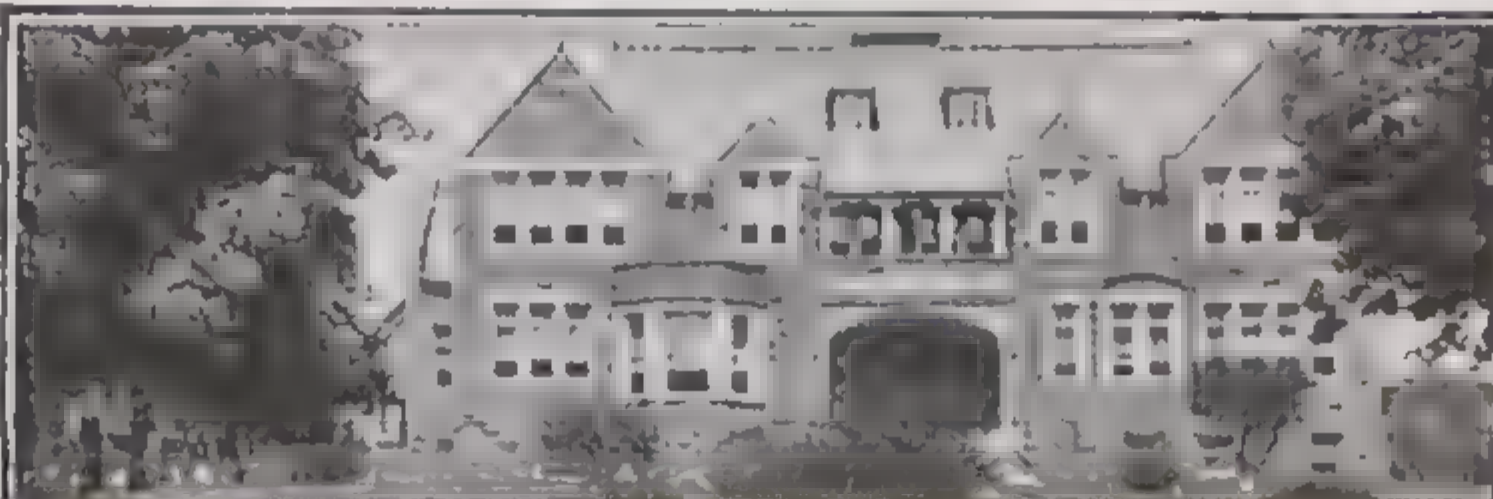
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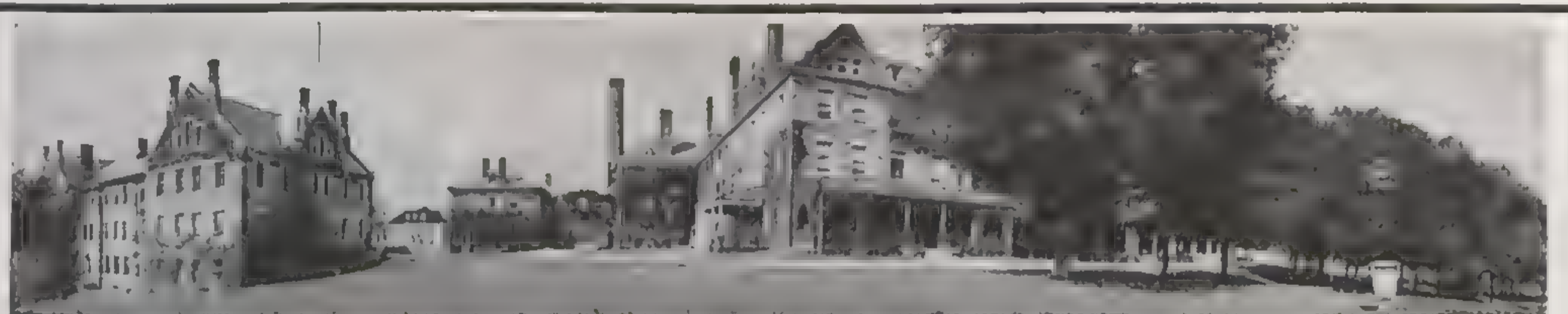
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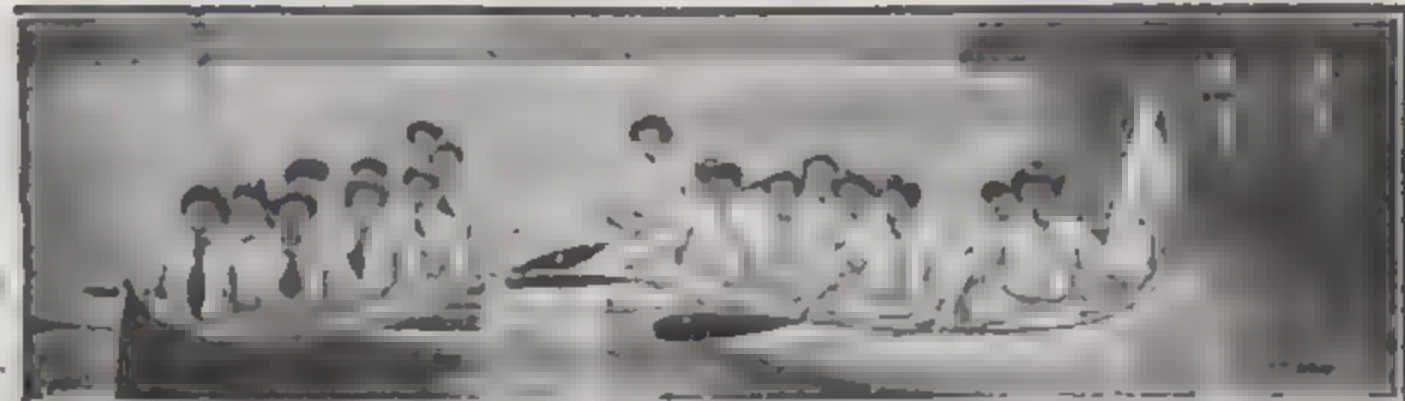
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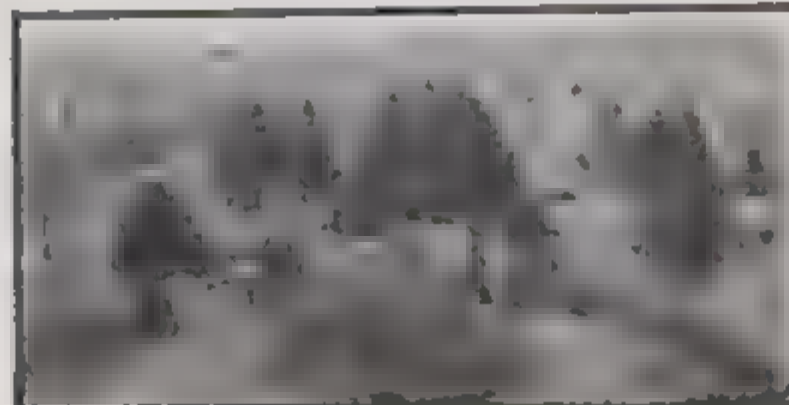
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A View of Main Building



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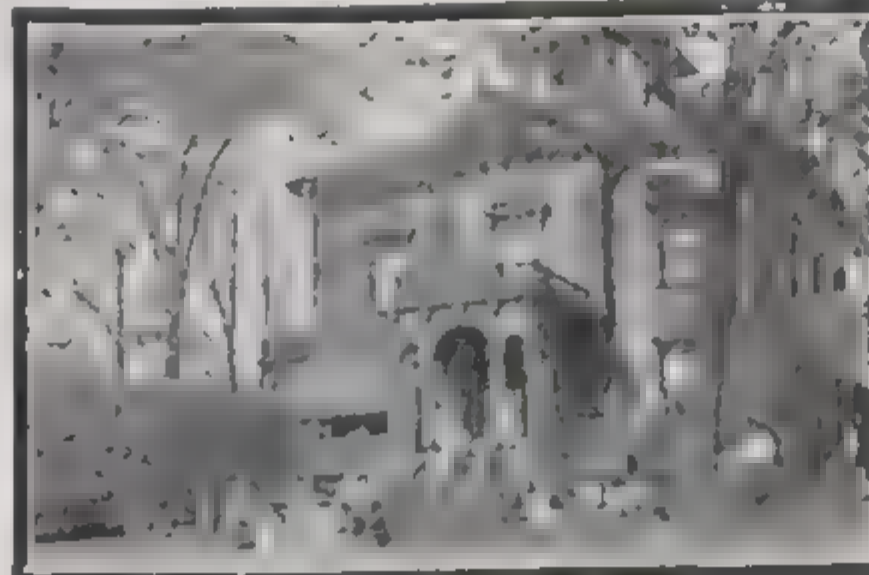
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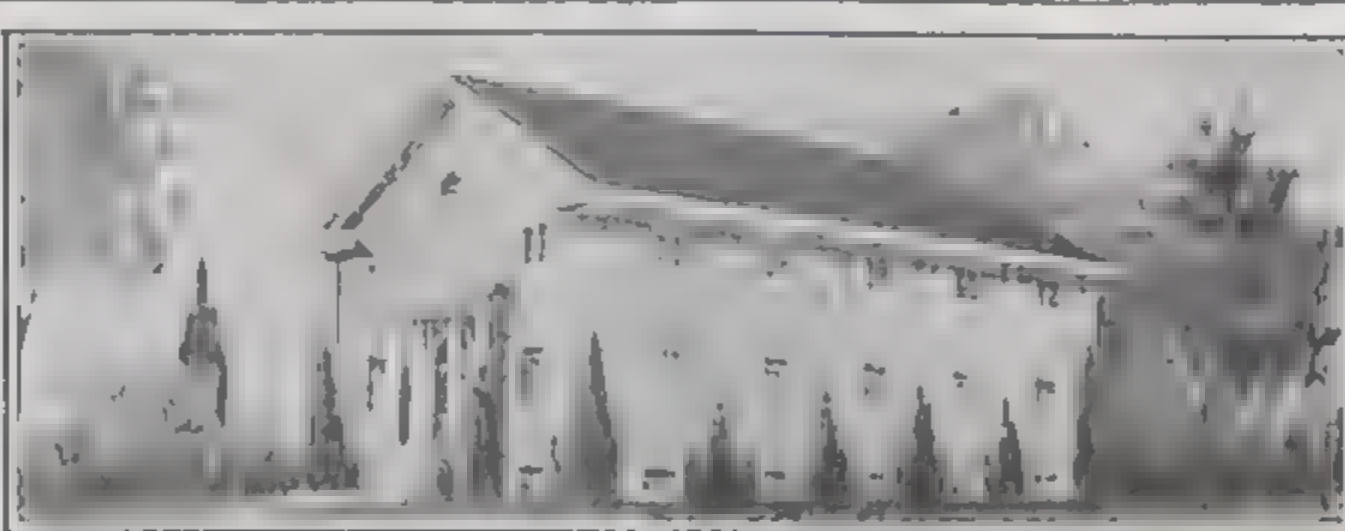
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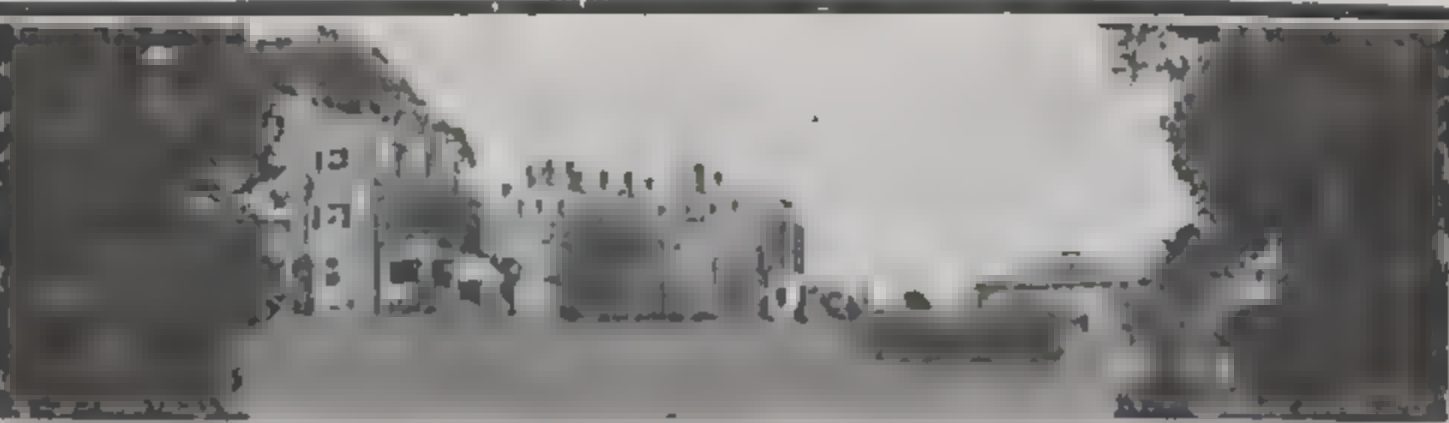
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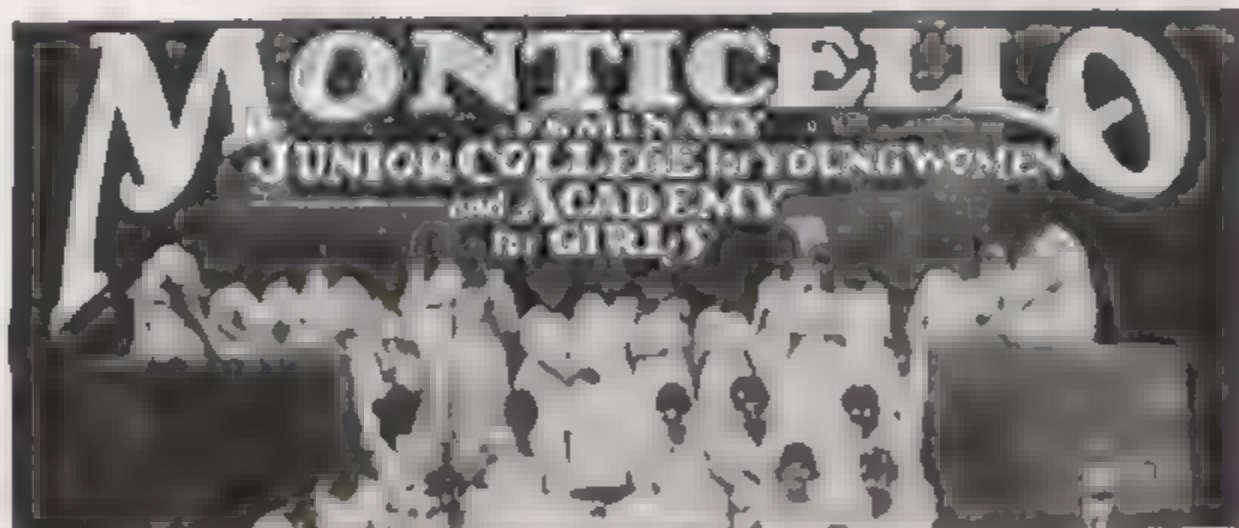
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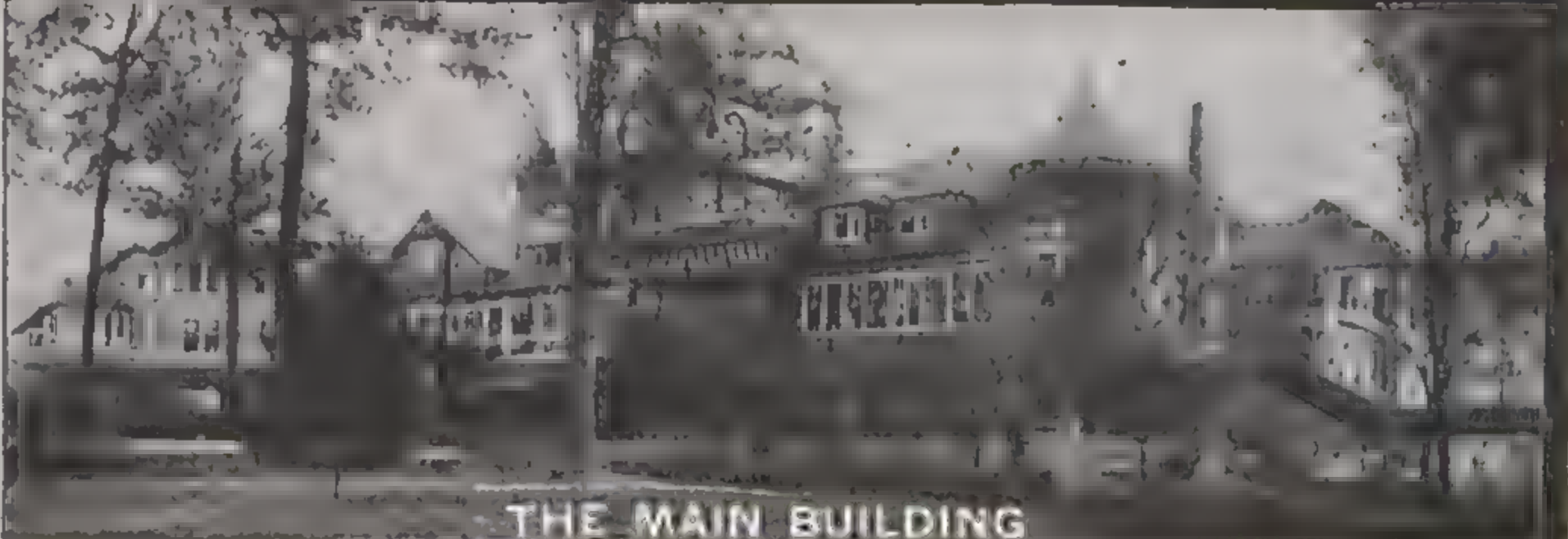


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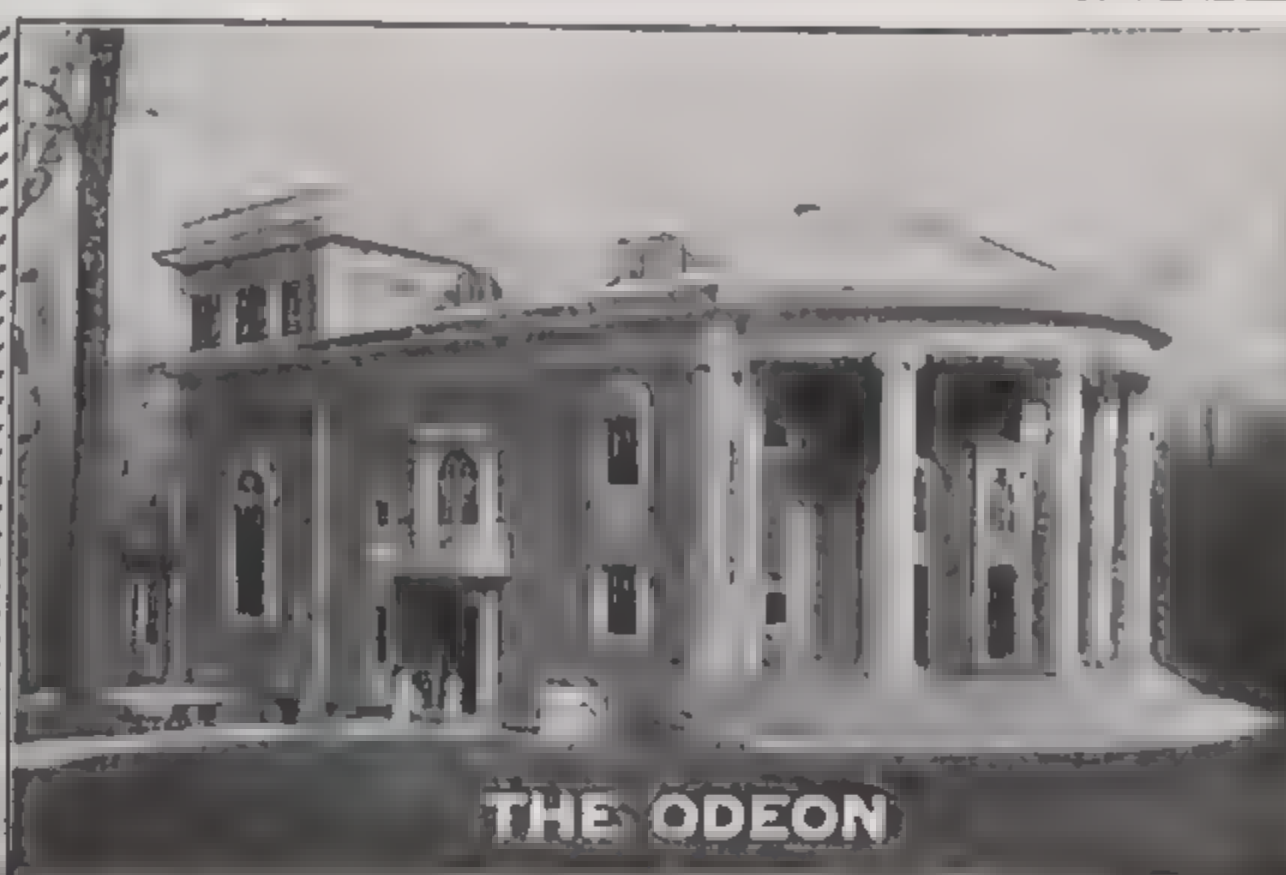
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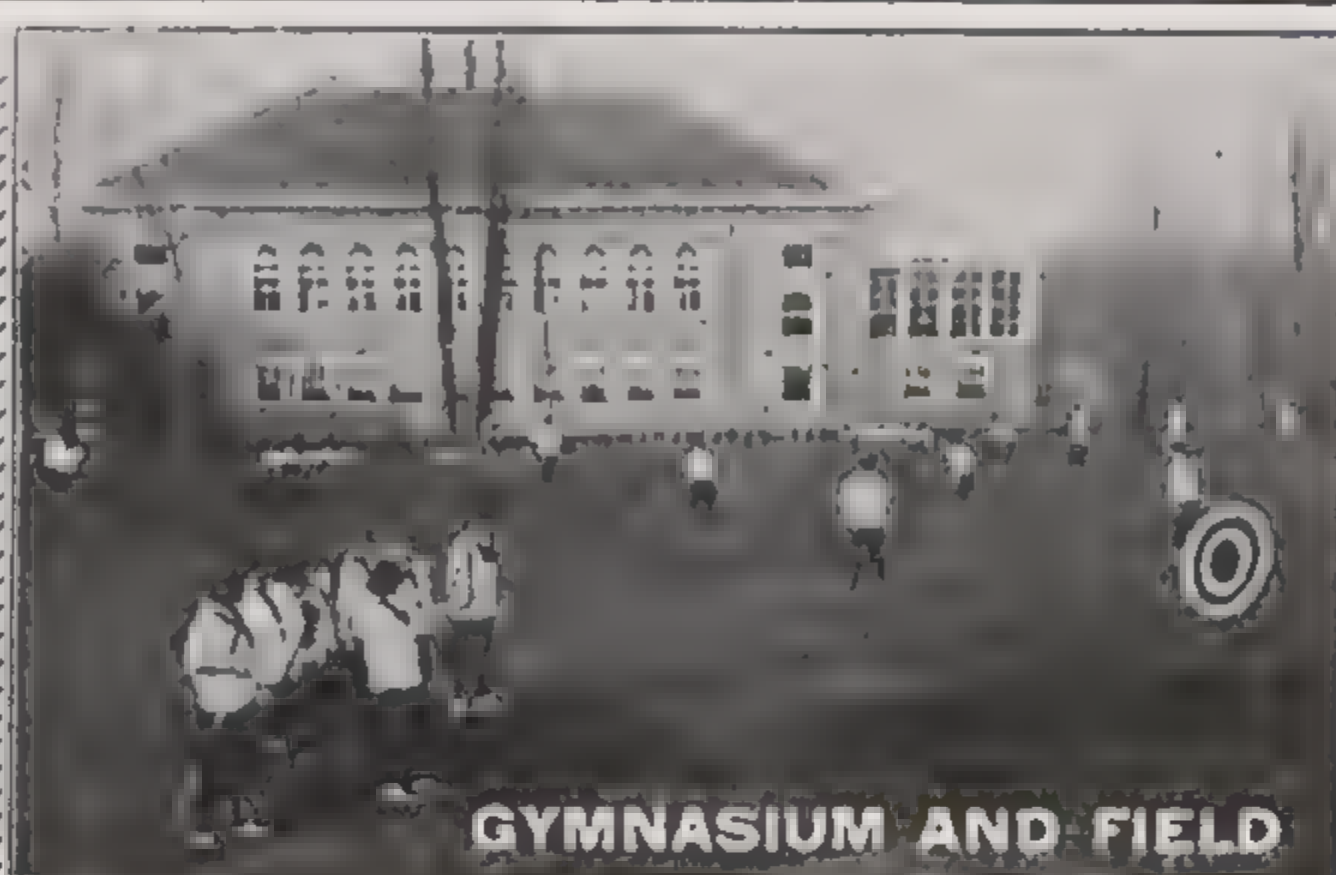
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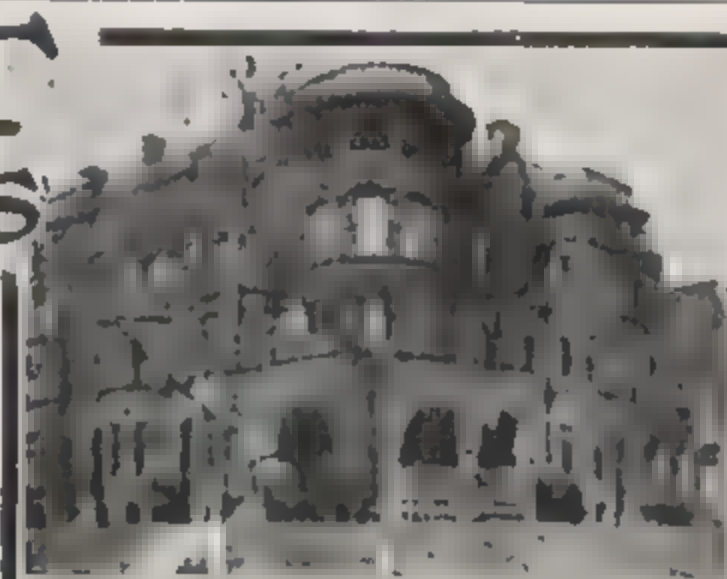
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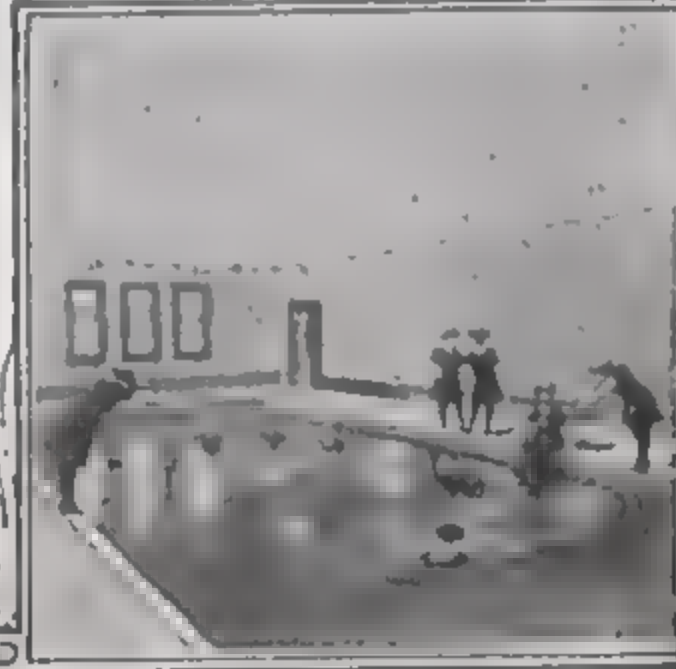
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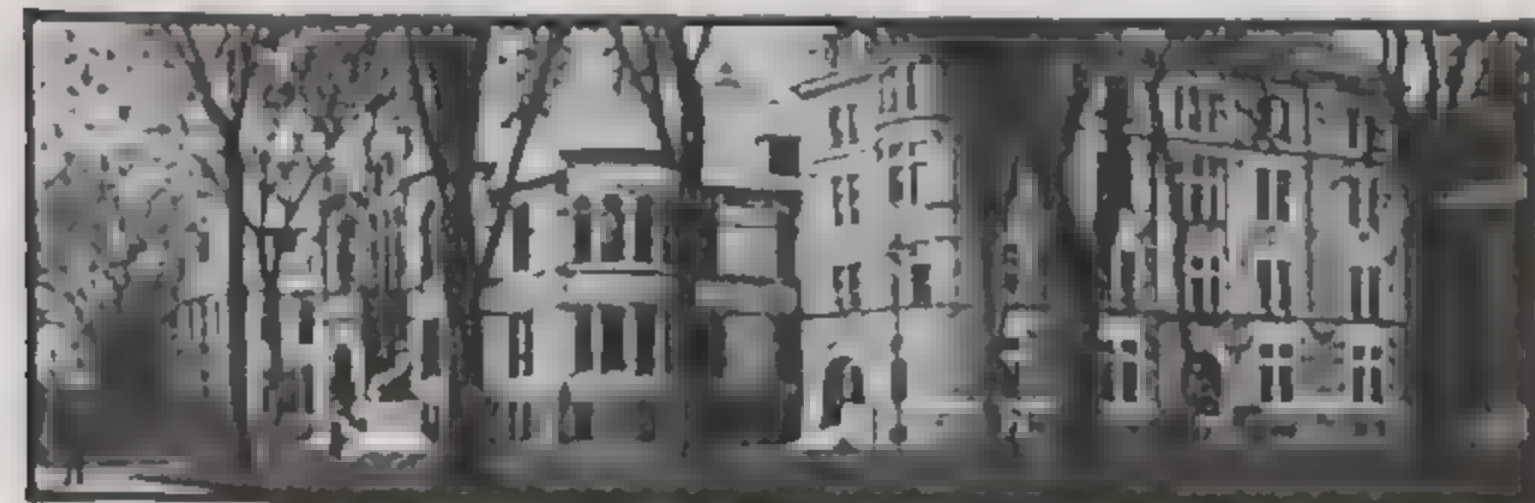
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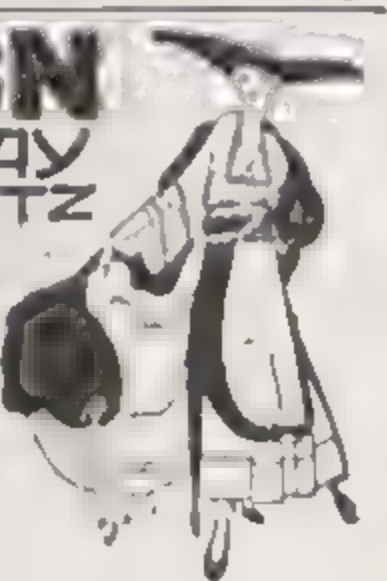
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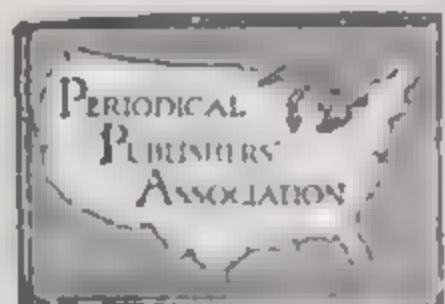
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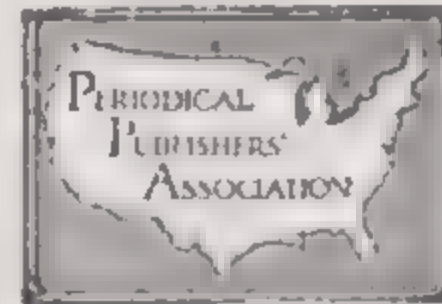
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THE VILLARI COMPANY, 402 Madison Avenue, New York. The wonderful Porto Rico Tiré. Linens sold and sent on memo. to responsible parties. Write for terms.

JANE GRAY CO.—Kuddles the lovable dollie—has a brother & sister "Kuddie Rag" dressed in gingham dresses and rompers—and patriotic cousin Starlett coming to the front—also many new toys

JANE GRAY CO. are carrying a larger assortment of long and short necklaces—also unusual decorative glassware. Twenty-five attractive different styles knitting bags. 2 East 23rd St., New York.

THE WORLD FULL OF TOYS. Twenty imported toys in a real globe 6" in diameter. \$1.50 retail. New ideas for shops. "Studio Shop," 96 Fifth Avenue, New York.

E. & G. QUACKENBUSH introduces "Kiddie Bags" something new, retailing at \$1. Exceptional value. Also "Tiny-Tot Tubes" (Tooth paste and cold cream dressed as dolls). Call or write, 100-5th Ave., N.Y.

SUMMER SHOPS & ART DEPTS. will find things for the Little Ones & Growups in furniture, needlework, art bags, baskets, deco, tin & wood, etc., at The Palmode Shop, 44 Murray St., N. Y.

OUR NEW LINES OF BASKETS AND NOVELTIES gathered from all parts of the globe are ready for your inspection. Assortments from \$10. Charles Zinn & Co., 893 Broadway, N. Y.

A. HIMMEL, 152 West 34th St., N. Y. C. Mtg. Cretonne & Brocaded Art Novelties, Desk Sets, Baskets, Candy Boxes, Sofa Pillows, Kuit Bags, Unusual Boudoir Novelties. Write for \$10 ass't.

NEVIUS has patriotic things: Soldier and Sailor Weather Vanes, candles, plant sticks, flag pins, auto-flags, Army and Navy sewing sets and many others.

NEVIUS has everything for the garden, many new and most attractive things. Nothing at retail. He is here to serve you. 217 East 38th Street, New York.

Wholesale Gift Shops—Cont.

UNUSUAL NOVELTIES FOR GIFT SHOPS in Silk, Wood and Glass hand decorated and Studio made Jolin Shop, 303 Fifth Avenue, New York City.

YOU WILL be interested in the new hand embroidered Ital. & Belgian Linens. Hand tooled leather. In enameled metal new candy boxes with dome tops. Della Robbia Studios, Dept. "M," 10 5th Ave., N.Y.

BOB-BETTY'S TOILET SPECIALTIES are now being advertised in the best class magazines. They allow you a good margin of profit, are easily and readily sold, because they are

ATTRACTIVE, REASONABLE, AND USEFUL. Send \$6.40 for generous assortment Money refunded if not satisfactory. Barbara Elizabeth, Inc., 550 Main St., Beacon, N.Y.

FOR PEOPLE WHO ARE ILL. Four English Walnuts with a "cheer up" sentiment in each, the whole in a beautiful box, retail 25c. Send for portfolio of designs. Ernest Dudley Chase, Boston.

FO SING YUEN & CO. Headquarters for Imported Chinese Goods. Bamboo & trimmed fancy baskets, beads, tassels, old embroideries, rhinoceros, porcelain & antique novelties. 104-6 E. 16 St., N.Y.

THE CRAFTSMAN STUDIOS, 191 Fulton St., Brooklyn, N.Y., makers of art novelties in metal, leather & wood. Complete display at Butterworth & Gardiner's, 225 Fifth Ave., N.Y. Catalogue sent.

BUNNY BREECHES (Patent pending). Children's khaki overalls with bunny head for bib; paw like pockets and droll tail. Other original novelties. Mistress Patty V. Comfort, North Cambridge, Mass.

JARDINIERES, WINDOW BOXES, etc., of galvanized iron frame and imported Alhambra tiles in color and metallic lustre. P. Lombillo Clark, 372 Lexington Ave., N. Y. C.

BASKETS GREAT AND SMALL—Of every conceivable design and decoration. Special orders for your particular shop. Illustrated Catalogue. The Furness Studio, Carnegie Hall, New York City.

SOY KEE & CO., 7-9 Mott St., China-Town. Largest Stock of Chinese Art Wares in America. Baskets, Embroideries, Chinaware, Wooden Novelties, Brasses, Bronzes & many other novelties. Assrt's \$10, \$25, \$50.

THE LITTLE WORKSHOP, 68 Lafayette Avenue, Brooklyn, N. Y. New Catalog just out, including Patriotic Numbers. Butterworth & Gardiner, 225 Fifth Avenue, New York, have sample line.

"WINKEES"—a new cunning cloth doll—comes in sealed packages. Patriotic and other designs—retails, 50c—mail order—circular. Giftoy Co., 500 Fifth Avenue, New York City.

THE LIBERTY BELL is an article that will attract the attention and win the approval of your customer. It would be profitable at any time, but particularly so now.

SEND FOR SAMPLE \$1.00 brings you it. Solid bronze, gold-lined base draped with the flags of U. S. and France or Great Britain over which the Eagle stands guard, incidentally serving as handle. Write at once or drop in. The Bronze Products Society, Inc., 400 Fourth Ave., New York City.

MIRRORS, Lamps—Ornamented and gilded. Fine Furniture designed to order—superior quality. No catalogues. Hasbrouck-Bergen Co., 225 East 38th Street, New York. Factory Tel. 36 Murray Hill.

JULY AND AUGUST CLOTHES



Vogue
has chosen
really Charming
Cool things
for You

Even Midsummer Has Its Modes

With the warm days of midsummer, a new type of thing appears in the smart shops. From these, Vogue has chosen those frocks, suits, and country clothes which are particularly suited to a season where Red Cross work, gardening, and informal functions demand a special kind of gowning.

Well-bred simple things for informal wear

For the informal evening affair, Vogue has chosen two really lovely chiffon gowns. One is a confection of flesh pink and soft yellow, with an air of simplicity which is really sophistication carefully hidden. The other is the dignified type of black gown which depends on the richness of its fabrics and the beauty of its line. There are organdie frocks, too, quaintly demure as an 1830 belle; and a surprisingly good looking gros de londres evening wrap inexpensively priced.

And—Vogue Will Buy for You

All the things in the "Seen in the Shops" pages can actually be bought. There is the pussy willow suit shown at the top of this page. It weighs only ten ounces and is delightfully cool. There is a well-tailored linen suit for morning wear; several crisp inexpensive cotton frocks; a kilted pongee skirt, and summer blouses of dainty freshness. Vogue will buy anything you need to fill out your summer wardrobe, without service charge.

Just tell us the page, your size, your preference in color; inclose a cheque; and the thing is done. Address the

VOGUE
Shopping Service

19 WEST 44TH ST. NEW YORK CITY

SALES AND EXCHANGES

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$3 for 25 words, or less. Additional words, 15 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the August 15th Vogue should be received on or before July 5th. Address all communications to Sales and Exchanges Service, Vogue, 19 West 44th Street, New York.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

Wearing Apparel For Sale

PURPLE, tweed sport suit, for spring and autumn (Tweed from Romaine Patterson). Size 36. Worn twice—asking \$45. Cost \$63. Made to order this spring. No. 121-D.

FOR SALE—Handsome Paisley shawl, small black centre, rich border in colors. 60 years old, slightly worn. 2 yards by 4 yards. No reasonable offer refused. No. 122-D.

FOR SALE—Navy blue coat suit. Tailored model—medium weight. Made by Hickson. Cost \$135. Sell \$25. Size 36-38. Perfect condition. Rare opportunity. No. 123-D.

AFTERNOON gown, black Georgette and braided taffeta over blue Charmeuse. Cost \$100. Sell \$50. Burgundy net and black lace evening gown. Cost \$125. Sell \$50. Changeable blue and lavender evening gown, embroidered in silver trimmed with silver lace. Cost \$125. Sell \$50. Never worn. No. 124-D.

Miscellaneous

BEAUTIFUL solid green gold meshbag, set with 64 diamonds—2 uncut sapphires. Worth \$1,250—\$900. Hand painted French lace fan—real mother-of-pearl, large size. Worth \$50—\$25. No. 125-D.

FRENCH rattan Porch furniture—5 pieces. Enameled red and black—\$150. 2 rockers upholstered French cretonne—1 blue—1 pink \$20 each. New. Handsome, heavy Gorham silver bowls, small and large, from \$10 to \$50. Great bargains. No. 126-D.

Wanted

WILL buy at reasonable price, diamond ring and lavalliere also victrola or victrola records. No. 318-B.

CALIFORNIA woman would purchase each season clothing good cut and material, latest style but conservative. Bust 36, tall, slender. Also boy's clothing, 8 years. No. 320-B.

WANTED—Nursery rug, not over \$10. Will sell 3 pairs finest feather pillows, 22" x 27", weighing 4½ lbs., at \$4 a pair. Never used. No. 321-B.

Professional Services

WELLESLEY woman 24, with unusual kindergarten training and experience in first grade teaching, wishes private school position in New England, to teach children 4 to 7 years. Personal interest in each child. No. 275-C.

YOUNG woman, now head of department in large Domestic Science School desires, immediately, position in or near New York.. Can instruct, design, shop or counsel. No. 276-C.

YOUNG Virginian, with experience in tutoring children, desires similar position—or one as companion and secretary. References exchanged. No. 277-C.

YOUNG lady intending to take educational summer course at Columbia, desires position for free hours as companion. Free except three hours daily. Can give massage. No. 278-C.

When Touring New England

YOU as a member of the Vogue family are cordially invited to visit the Hall Building in Springfield.

You will obtain mental stimulation from the five floors in this "store of little shops" devoted to useful, vogueish and "wholly adorable" novelties such as are briefly described on this page.



WHEN you give a gift you want it to be different, out of the ordinary, distinctive.

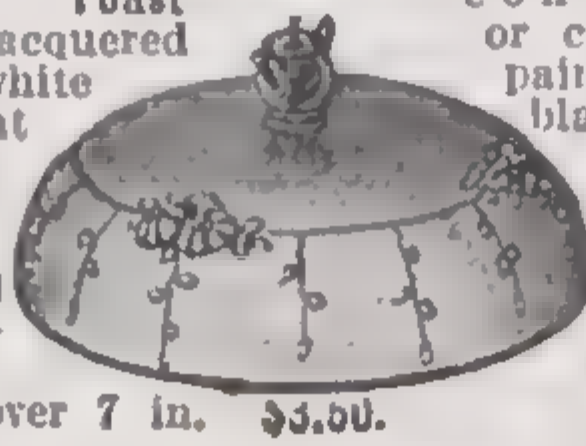
You may want something modern, ultra-smart; or perhaps something dainty, airily attractive; or it may be some gift from the old world—patiently wrought by peasant hands—to which still clings the indefinable romance of other lands and of alien peoples.

It is well worth motoring many miles to see the skilled workers making these products.

Mother Goose Rucker—Ideal for little children. Low, safe and strong. 23 in. long. White wood with gay trimmings. \$3.50.



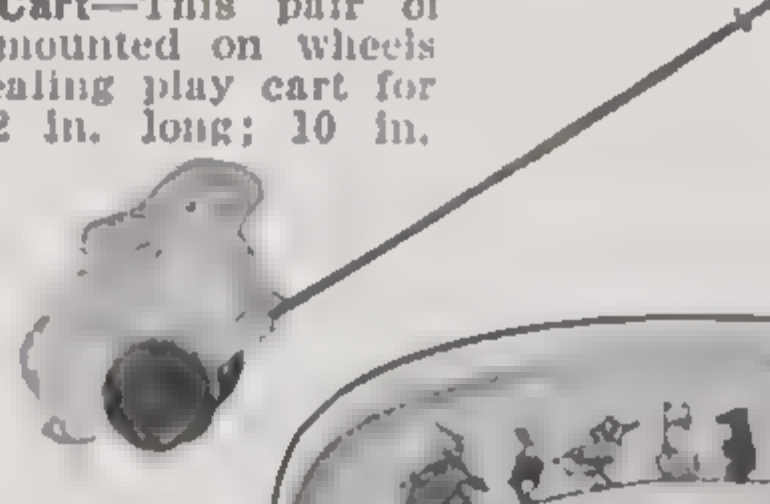
Muffin or Toast Cover—Lacquered metal, white with bright decorations of fruit, flowers and smilax. Teapot handle. Diameter of cover 7 in. \$3.00.



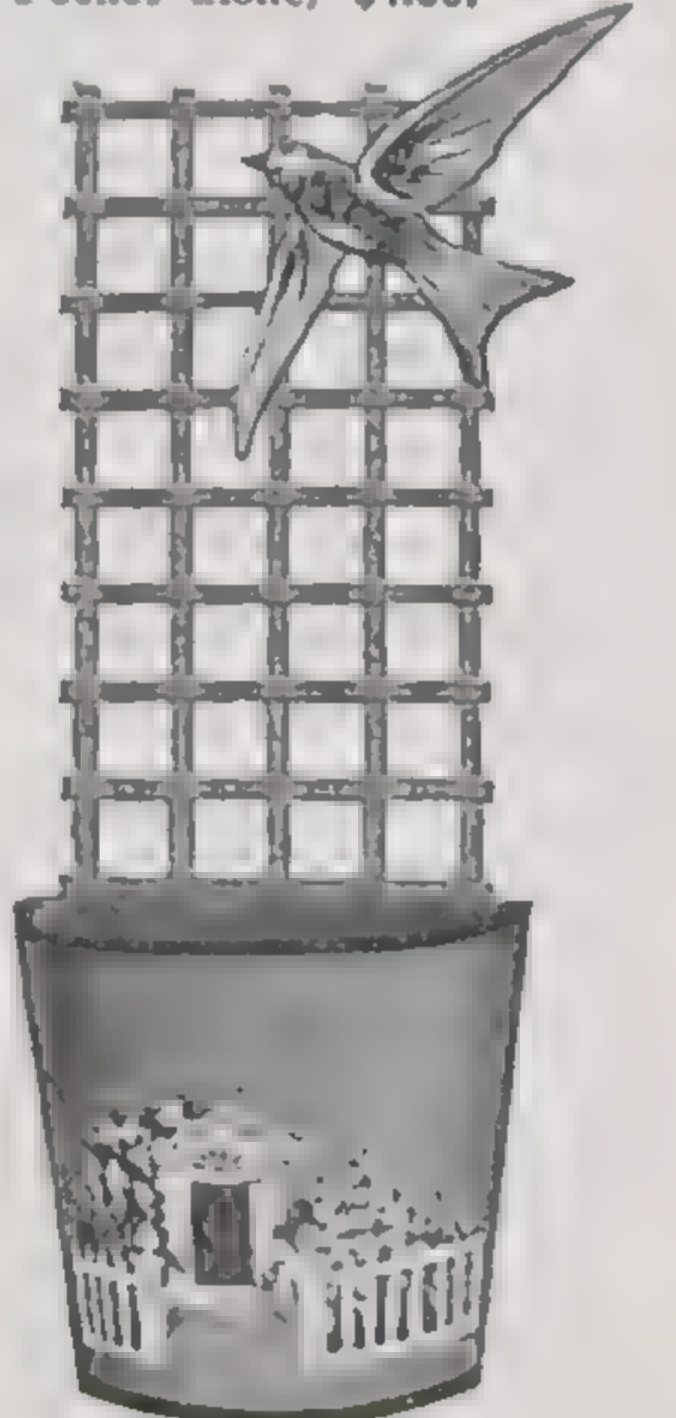
Georgian Urn—For confectionery or crackers. Hand painted flowers on black band with lines of blue. Urn 10½ in. high; 4½ in. diam. \$4.00.



Rabbit Play Cart—This pair of white rabbits mounted on wheels makes an appealing play cart for any child. 12 in. long; 10 in. high. \$2.00.



Lacquered Tin Wall Pocket—Especially charming in loggias and sun parlors. 28 in. high with trellis. \$3.40. Pocket alone, \$4.50.

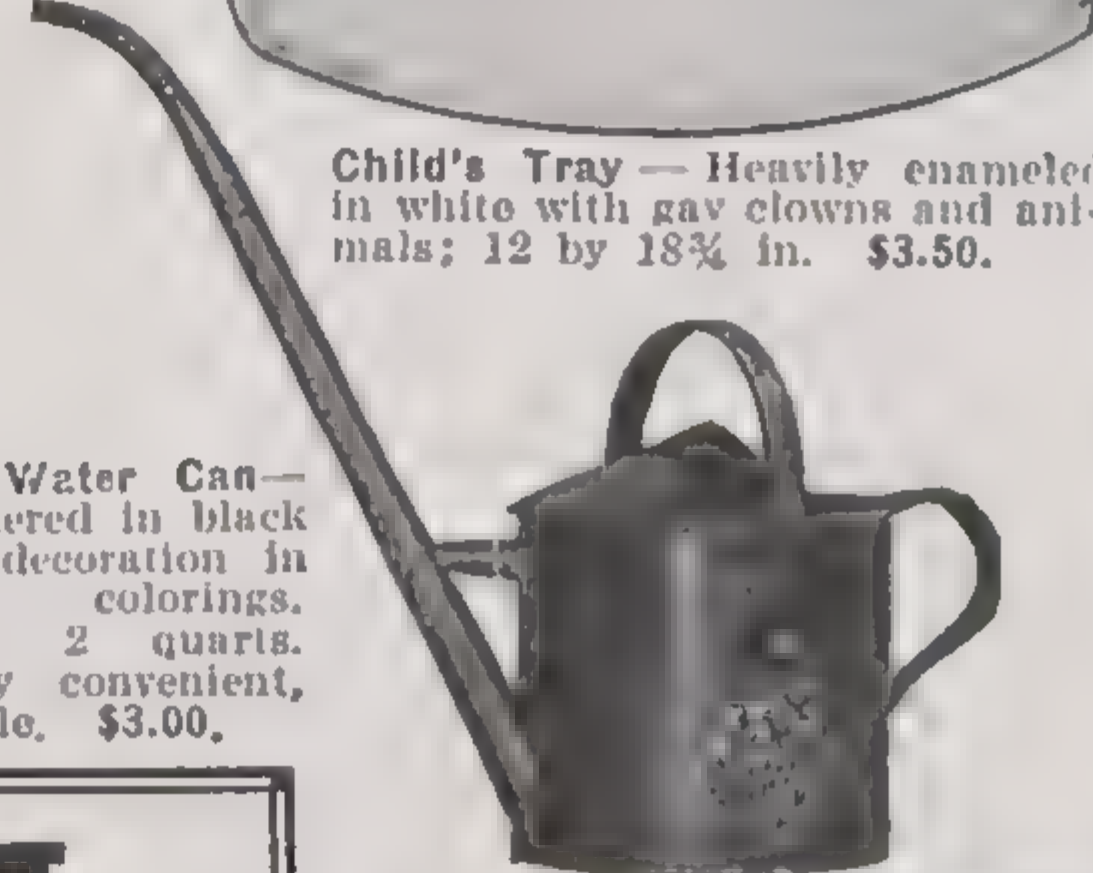


Bellows—Antique Continental design of birds and flowers. Leather fittings. Large size; 8½ x 18 in. \$4.80.



Urns in other sizes also.

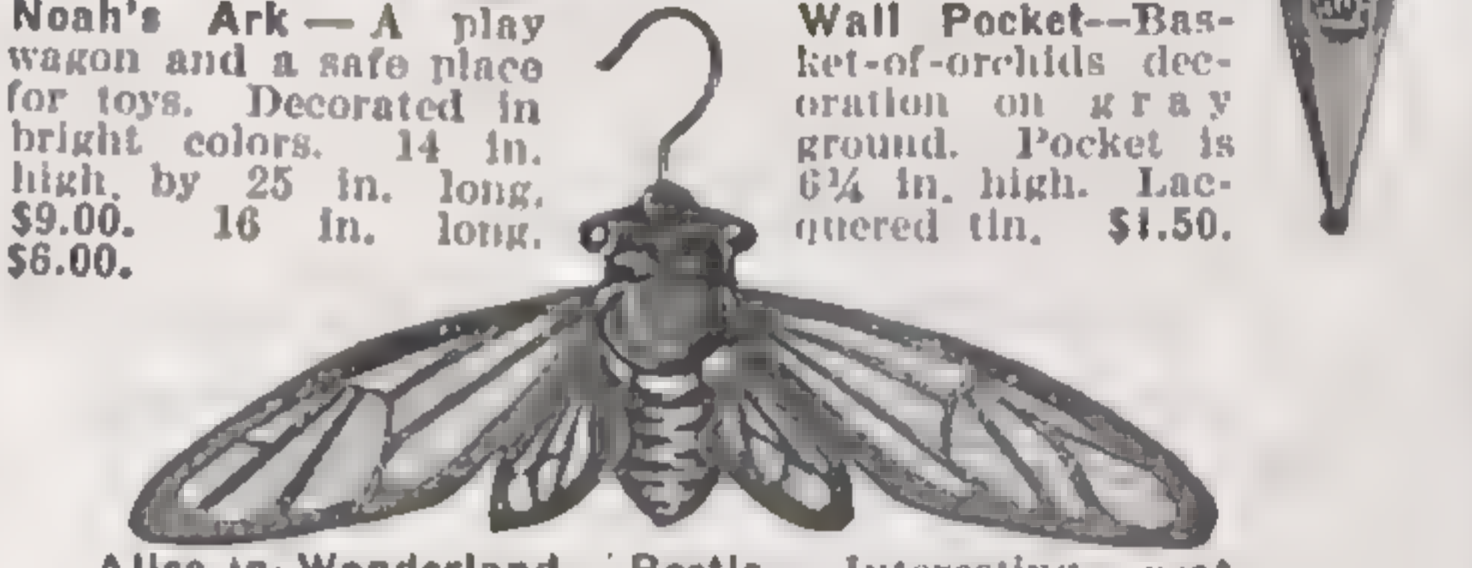
Child's Tray—Heavily enameled in white with gay clowns and animals; 12 by 18½ in. \$3.50.



Oval Water Can—Lacquered in black with decoration in rich colorings. Holds 2 quarts. Highly convenient, durable. \$3.00.



Noah's Ark—A play wagon and a safe place for toys. Decorated in bright colors. 14 in. high by 25 in. long. \$9.00. 16 in. long. \$6.00.



Wall Pocket—Basket-of-orchids decoration on gray ground. Pocket is 6¼ in. high. Lacquered tin. \$1.50.

HALL SPRINGFIELD MASSACHUSETTS

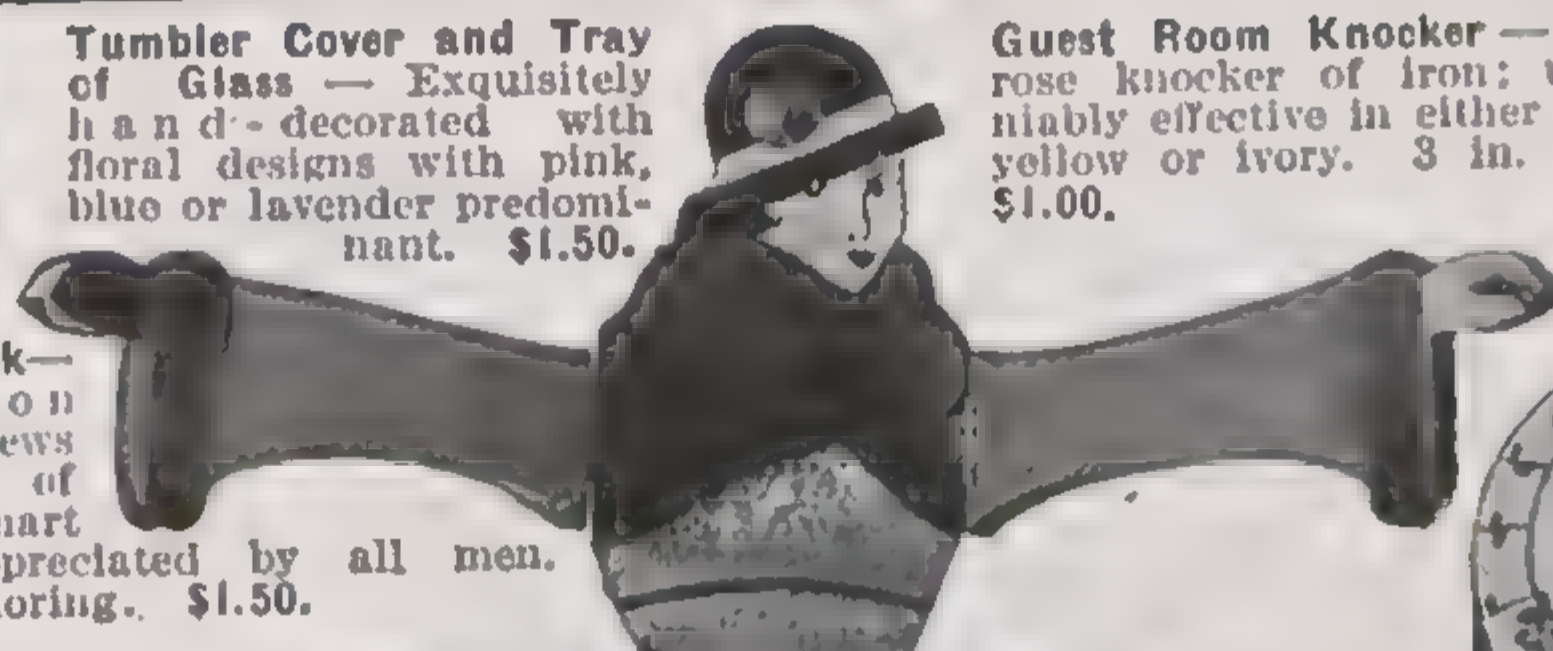
Alice-in-Wonderland Beetle—Interesting coat-hanger of finely finished wood in attractive coloring. 18½ in. long. \$2.00.



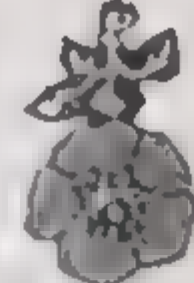
Perforated Metal Waste Basket—White, with fruit decoration in autumnal coloring. 10¼ in. high. \$5.00.



Tumbler Cover and Tray of Glass—Exquisitely hand-decorated with floral designs with pink, blue or lavender predominant. \$1.50.



Guest Room Knockers—Wild rose knocker of iron; undeniably effective in either pink, yellow or ivory. 3 in. high. \$1.00.



Metal Garden Basket and Fittings—Lacquered in black with panels of landscapes and flowers. 12 by 8½ by 2½ in.; complete with trowel, cord and shears. \$6.00.



College Tie Rack—Arms swing on hinges; head screws to wall. Spread of arms 27½ in. Smart and useful. Appreciated by all men. Wide range of coloring. \$1.50.



Side Chair—Reminiscent of old 'times in New England. Black with decoration of white open work basket and flowers. Height of seat 16 in. Strongly made. Sent express prepaid. \$7.00.

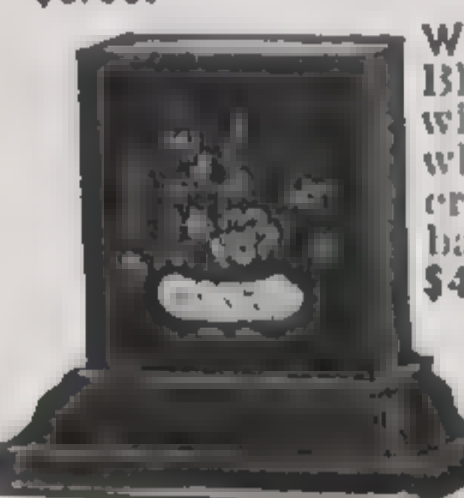


Mall Box—Lacquered tin. Gray ground; garden and gateway, bird house, birds and fleecy clouds—a cheerful decoration. 8¾ high by 6¼ in. wide. \$5.00.

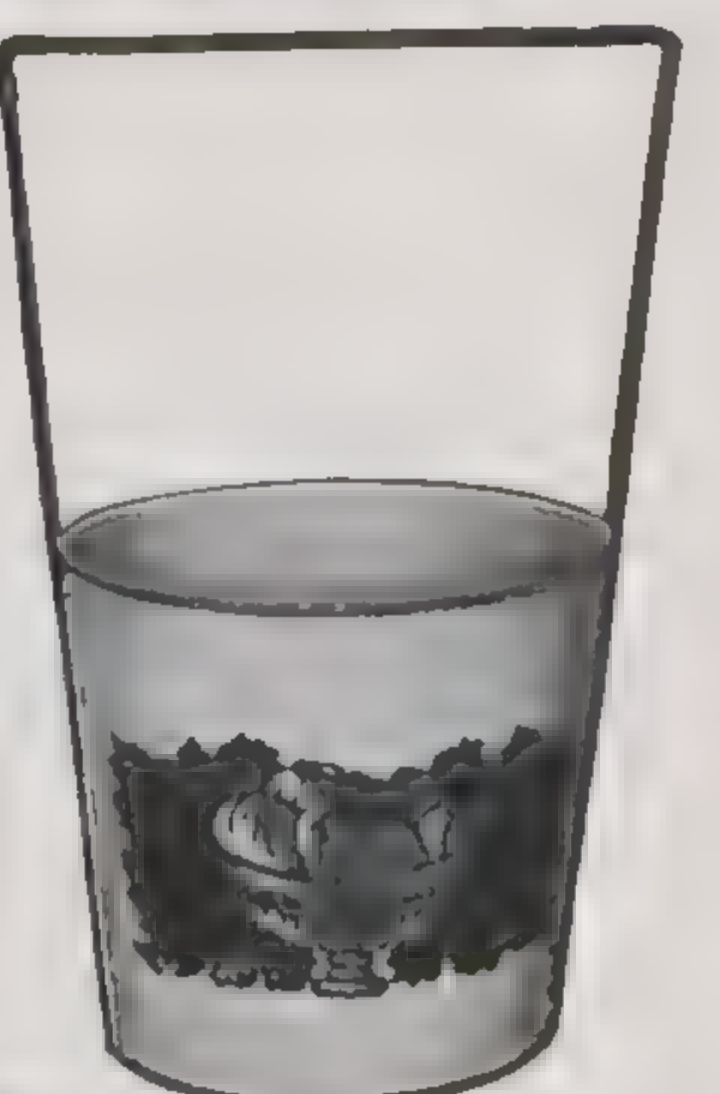


Genoise Tray—Large Octagonal lacquered tray of striking character. Peacock and Versailles garden appear on a dull-black ground. 18 x 25 in. \$14.40.

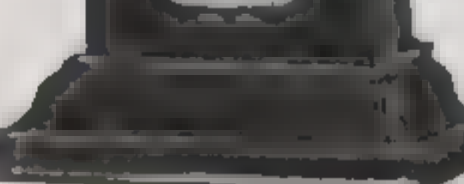
Perforated Metal Cake Cover—Groups of fruit and flowers with side decoration of smilax. Fruit handle. 3½ in. high; 9¼ in. diameter. \$5.00.



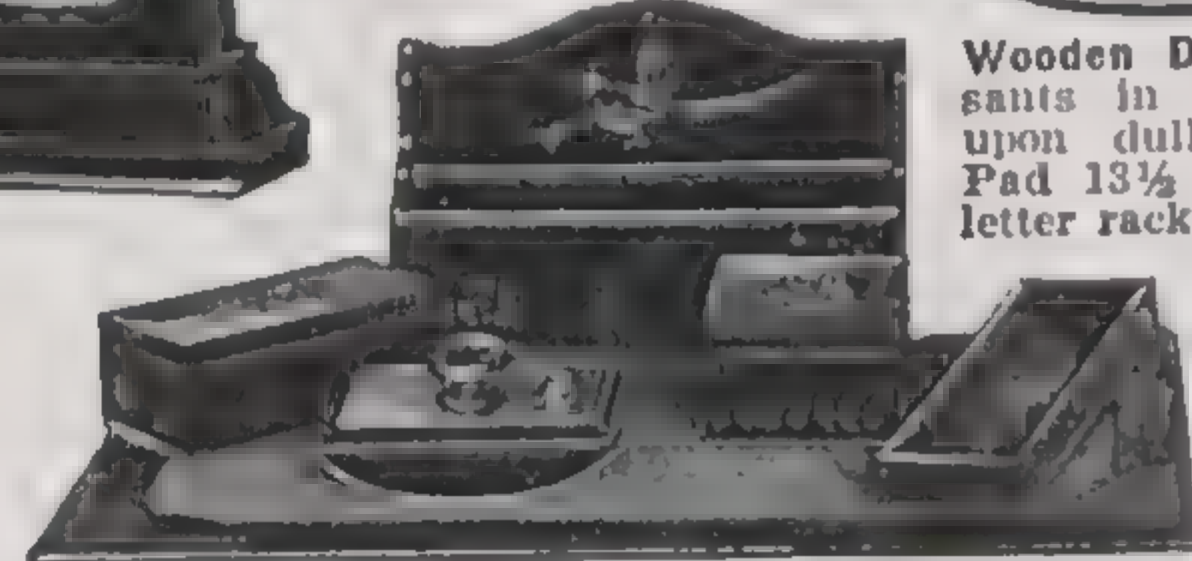
Handled Jardiniere—For field flowers. Cream ground with basket of fruit in antique colors. Upright ribbed handle extends to bottom. 5¼ in. diameter by 6 in. deep. Beautiful, substantial and serviceable. \$3.00.



Wooden Book Ends—Black ground. Decorated with Chinese vase in white and blue holding crimson azaleas. 7½ in. base; 7½ in. high. Pair \$4.00.



Wooden Desk Set—Pheasants in rich coloring upon dull-black ground. Pad 13½ in. by 21 in.; letter rack 10 in. by 6 in. Also inkwell, stamp box, pen tray, signature blotter. Complete. \$13.50.



IN OTHER CITIES

HALL Shop Products in great diversity may be had in such distinctive shops as—R. H. Stearns & Co., Boston; The Eagleston Shop, Hyannis, Mass.; The White Turkey Tea Room, Brookfield, Conn.; Annie E. McCarthy, Newport, R. I.; Stern Bros., New York; Abraham C. Bell, Philadelphia;

Woodward & Lothrop, Washington, D. C.; Marshall Field & Co., Chicago; Cadby Bros., Utica, N. Y.; The A. B. Closson, Jr., Co., Cincinnati; Charles Mayer & Co., Indianapolis.

Complete line for dealers at New York Office, 200 Fifth Avenue

OUR illustrated index of captivating selections will be mailed free to Vogue readers. You may purchase by mail and receive our attractive and serviceable specialties promptly by prepaid parcel post or express. Our catalog will enchant you. Write for it. Perhaps the coupon will prove a convenience.

CHARLES HALL, Inc.
The Hall Building :: Springfield, Massachusetts

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Springfield, Massachusetts

Please send me your catalog of objects of Industrial Art as advertised in Vogue.

Name.....

Address.....



The Next Vogue

THE HOSTESS NUMBER OF VOGUE

AND now they are reviving that old, but good, thing "Eat what you can and can what you can't." This is a little mystifying at first; in fact, we meant it to be, just so we'd have the pleasure of saying that Vogue would explain all in the July 15th Number. It's this way: many of the smartest women in New York have been very much interested in "war gardens" and their products, particularly their products, and on the strength of it they have found out all sorts of scientific and successful ways of preserving vegetables and fruit and all the treasures that the war garden knows. And then some of them got so enthusiastic about it that they got them a special train, a "Canning Special" they called it, and went about the country giving some very amusing and helpful lectures to the people who live where the really professional vegetable gardens grow.

THE WAR GARDEN

Since then, many a smart country home has aspired to a war garden and there will be, no

doubt, a fervent desire on the part of many a proud amateur agriculture economist to preserve what she raised that posterity (next winter) may behold and consume, themselves consumed with envy. Vogue has found out a great deal about the graceful art of canning and can hardly wait until the next issue to tell about it.

The July 15th Number is the "Hostess" number, so, of course, that will mean articles on teas and entertaining and charming ways of arranging your dining-tables. There will be some lovely photographs of flower arrangements. Baron de Meyer will make the photographs for us, and there will be some sketches of new things to do to the dining-table in your country home, not only when it is in active service, but when it is resting between dining.

And the whole time that Vogue was planning these things to make your summer amusing and a success, it kept thinking, "Now what are we going to wear to all these fêtes and teas and Red Cross bazaars, and what does Paris say about this sort of thing?" Then there was nothing left to do but to plan some hats and

frocks and to get the judgment of Paris on this particular stage of the summer wardrobe and then write about them all and get sketches and illustrations to go with them. When you come right down to plain facts, on July 15th Vogue will not be a mere magazine, but a piece of very interesting history.

Summer time is, of course, the open season for entertainments of all kinds, in fact one of the best things you can do in the summer is to have a little entertainment in your home. Nowadays it is more difficult, too, because most of the interesting things seem to have been done a great many times by a great many people.

IT USED TO BE LIKE THIS

Time was when almost any opera singer engaged for the evening was called an entertainment and fair enough, whether he was adapted to the time, place, and occasion or not. It's different now though, and Vogue is going to tell you, in its next issue, just how to entertain and be "different."

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WHOLE NO. 1074

Cover Design by Helen Dryden

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C O N T E N T S

for

J U L Y 1 , 1 9 1 7



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**MRS. WILLIAM
BOURKE COCKRAN**

Mr. and Mrs. William Bourke Cockran will spend only part of the summer at "The Cedars," their charming Port Washington home. They plan forsaking Long Island for Bar Harbor, where they have leased Mr. Archibald Harrison's cottage; there they will stay until late in September. Mrs. Cockran, who, before her marriage, was Miss Anne Ide, is a daughter of Mr. Henry Clay Ide, former Minister to Spain; she is the sister of Mrs. Shane Leslie



PARIS BUILDS FASHIONS IN SPAIN

There Are Troops in Paris, but No Tea; There Are Gay Gowns Made in Paris, but in the Main They Are Not For Frenchwomen, but for the Fair Favor of Spanish Señoritas of Madrid; Frenchwomen Prefer Sober Colors



CALLOT

When in the course of Paris events, French muslin becomes embroidered—and has a rose-colored lining of liberty mousseline and a rose satin girdle—then, all nations capitulate

REAL sunshine at last—three whole days of miraculous sunshine before clouds gathered again on the horizon. A day of sunshine has become an event in Paris, after the long severe winter. “*C’est la guerre*,” we say laconically—the war, which has set the clock back for centuries, which has turned the world topsyturvy and has apparently started the elements themselves on the war path. Nothing is as it used to be. It is the war.

May day, however, was much the same as other well-remembered May days, except for a woeful lack of *muguet* in the streets and a sad over-abundance of swiftly moving ambulances. Many of the ambulances are driven by women in neat military costumes of blue or khaki with *casquette* and boots, complete. Very businesslike—warlike, if you will,—are these short-skirted khaki uniforms; the jackets are modeled on the lines of the British army jacket, with leather boots and belt of the most approved military pattern. And very businesslike are their wearers, who go about their work with serious faces, intent on service.

THE TEA FAMINE

And now, indeed, consternation reigns in Paris! No more tea, no more cakes may be served in the tea-rooms until such time as the Government may elect. No tea in the Bois of a summer afternoon,—no ices, no lemon squash. The Ritz garden minus its birdlike chatter at the tea-hour on warm days, Rumpelmayer’s without cakes—verily, it is the end of the world.

More and more Paris is devoting itself to war work. American residents, now that the States have gone in, are busily planning work in connection with the much-talked-of arrival of United States troops on French soil. More hospitals, more ambulances, more of all the sad paraphernalia of war are to be arranged for and put into effective operation. This, in addition to the recent French offensive, which has occupied the attention of the capital for some weeks, has contributed greatly to the dullness of the city. Parisians seek distraction at the theatres and cinemas, but there are no frocks, no frivolities, and there is little gaiety of any sort.

An event of the week was the production of Paul Géraudy’s play, “*Les Noces d’Argent*,” at the Comédie-Française. The inevitable tragedies of every-day life, portrayed with minute fidelity by Géraudy and presented faithfully by the artists of the Comédie-Française, produced a most unusual effect upon the great audience on the afternoon of the *répétition générale*. Instead of being moved to enthusiastic applause—not that applause was lacking, however,—this audience was rendered thoughtful, introspective.



CALLOT

We have good reason to envy Madrid her Paris exhibition. This mauve tulle frock with its black tulle tunic, was one of those reasons; the dots at the edge were for emphasis



DOUCET



MARIA GUY

A hat that casts those interesting shadows is of black straw faced with black satin and tied with a narrow bit of black satin

It's in Géraldy's play, "Les Noces d'Argent," that Berthe Cerny appears in this red frock with a gray girdle, one lone gray rever, all embroidered, and little gray tassels that drip from its cuffs

"Les Noces d'Argent" is a huge success,—well, you see, in it Emilienne Dux wears this gown of gray-beige mousseline de soie with glistening gunmetal paillettes and one big gray mousseline rose



DOUCET

M. Géraldy should be much pleased by the reception of his play. One admires the courage of the author in thus holding up the mirror to his public; for although he has chosen to record the woes of a middle-class household, the story is, in effect, true of every family—the disappointments, the horrors of monotony, and the sad results of a limited environment.

Emilienne Dux, as Mme. Hamelin, played with infinite delicacy a very difficult rôle. One of her frocks is sketched on this page. Huguette Duflos, as Jeanne, was frocked in ravishing fashion by Doucet; the delicate rose mousseline frock and large light green hat which she wore as a maid of honor, in the first act, were especially becoming to her blonde beauty. Mlle. Valpreux, as Suzanne, appeared in the frocks on page 34 by Berthe Hermance. The cast included Mlle. Berthe Cerny and Mlle. Lherbay, M. Léon Bernard, M. René Rocher, and M. Maurice Varny.

ON THE PARIS STAGE

Théâtre Femina, in the Avenue des Champs-Élysées, opened its doors this week with a revue, presented by Mme. Rasimi, in which Mistinguett in wonderful eccentric costumes and Chevalier, with his smile, were the principal attractions. Costumed with all Mme. Rasimi's lavishness is this revue, which Parisians find tremendously amusing. The disrobing scene, which usually takes place on the stage, is here transferred to the *salle*, and Mlle. Mistinguett slips out of her tailored frock and into her stage costume among the orchestra chairs with as much ease as if she were in her boudoir. And seeing her costumes compensates one for walking home—for the chances are even that one will walk home after the performance; taxis are almost extinct. At the moment, we are also interested in the Russian Ballet at the Chatelet, with new costumes, new decorations, and music by Scarlatti and Stravinsky.

In the world of dress, the frocks designed for the Exposition at Madrid, some of which are sketched in these pages, represent the fashion of the moment. The line continues straight, the waist-line is still vague, and the sleeves are either long or, as in the case of some of the most recent models for hot days, very short. In fact, one of the newest hot-weather frocks is nothing but a round-necked chemise, with sleeves which extend only to the middle of the upper arm. Sleeves, in general, are long and close-fitting at the wrist, although here and there one sees a



CHÉRUIT

Its designer thought it was really too good to keep, so it was sent to the Madrid Exposition. It's a glistening thing of steel lamé tissue shining through cloudy draperies of white tulle

long sleeve which is quite straight from shoulder to wrist and wide at the hand.

For Madrid, Callot has made a very fetching coat of mauve taffeta, which is worn over a frock of mauve tulle partially veiled with black tulle. The frock is sketched at the right on page 27. The coat is flounced from the hips and is girdled above with a narrow fold of mauve taffeta; the flounce and girdle form a most interesting line. Not new and yet very new is this line from shoulder to hip. It is shown again by Dœuillet in one of the models destined for Madrid. In effect, the line of the bodice runs from shoulder to hip, while the waist-line is suggested only by a seam. Exceedingly pretty is this Dœuillet model, which is pleasing not only the fair ladies of Spain but Parisians also.

The vogue of the "chemise" continues. We shall wear the chemise, without doubt, all the rest of our lives, and— isn't it a matter of record that the angels wear chemises? Clad like the angels we shall be for months to come. The newest Lanvin chemise frock, fashioned for Madrid and sketched at the lower right on page 29, is made of black satin embroidered with blue and black tubular beads. These beads are rather new in shape, for they are somewhat thick and short, rather than long and slender, and these form vivid lines and spots of color on the shimmering black. Over this frock, Mme. Lanvin places a cloak of vivid blue satin with a very odd cape-collar of cashmere in soft oriental colors, embroidered again with gold thread. To cap the climax, as it were, there is a small turban of gold tissue, very round and compact in line, but very smart. The costume is sketched in the middle at the bottom of page 29.

FOR THE SPANISH EXPOSITION

A child's frock by Lanvin, created also for Madrid, is of black satin with a dashing little bolero of cream-colored English embroidery, studded across the front with bright blue woolen pompons. The accompanying hat is garlanded with similar pompons. It is sketched at the top of page 29.

One of the frocks designed by Callot Sœurs for the Exposition at Madrid will commend itself to Americans by reason of its delicacy and color—or rather, its lack of color. White is this frock,—sheerest white muslin, which bears a tracery



This suit was one of the most interesting events in the Bois,—checked things, whether careers or costumes, are always absorbing



It may be small and youthful and all that, but it represented its country at the Madrid Exposition.



Mlle. Mure isn't one of those leopard-women that we read so much about. She can change her chic spots whenever she pleases

FOUR MODELS BY LANVIN



One of the things that Lanvin sent to Madrid to tempt the Spanish women was a frock all cream tulle, cream lace, and pink ribbons, dotted with pink, blue, and mauve silk roses.



It went to Madrid, but it acquired that Spanish air in Paris. The cape is of blue satin and cashmere, and the turban is of gold tissue



A black satin frock was the foundation for many black and blue beads,—strange beads, they were, tubular and rather thick. It all went on under that cape and turban just to the left



This Madrid Exposition gown was true to the dignity of the house it came from. It is white charmeuse, rose mousseline, silver lace, and a lamé tissue train

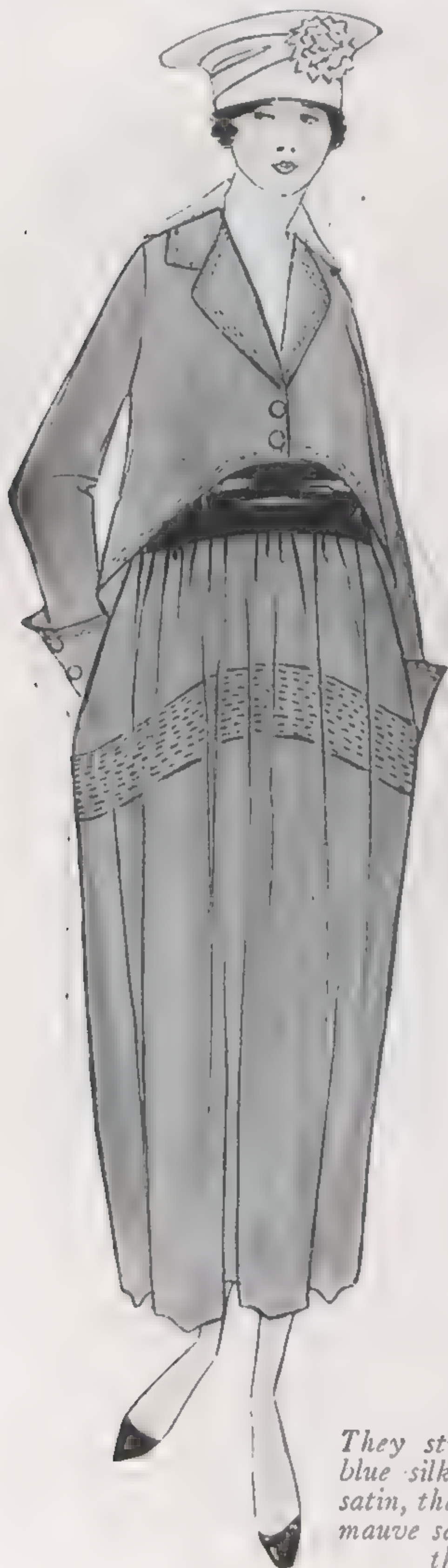


When Miss Henderson isn't posing with this equine acquaintance of hers, she does a bit of exploring,—that's her favorite outdoor sport



Of course it was sent to the Madrid Exposition. What designer could keep to himself a thing of pale rose mousseline, paler gray satin, and rose ribbons?

FIVE MODELS BY WORTH



This blouse of pale blue Georgette crêpe is embroidered with eyelets of pale blue silk and laced with corbeau blue ribbons,—Worth evidently believes in cultivating the waist places



They stitched sky blue tussur with blue silk, they girdled it with black satin, they lined its little pockets with mauve satin, and then they sent it to the Madrid Exposition

The Madrid Exposition was the more brilliant for a gown of salmon mousseline sparkling with rhinestones. The front of the skirt is of salmon satin and salmon-colored lace



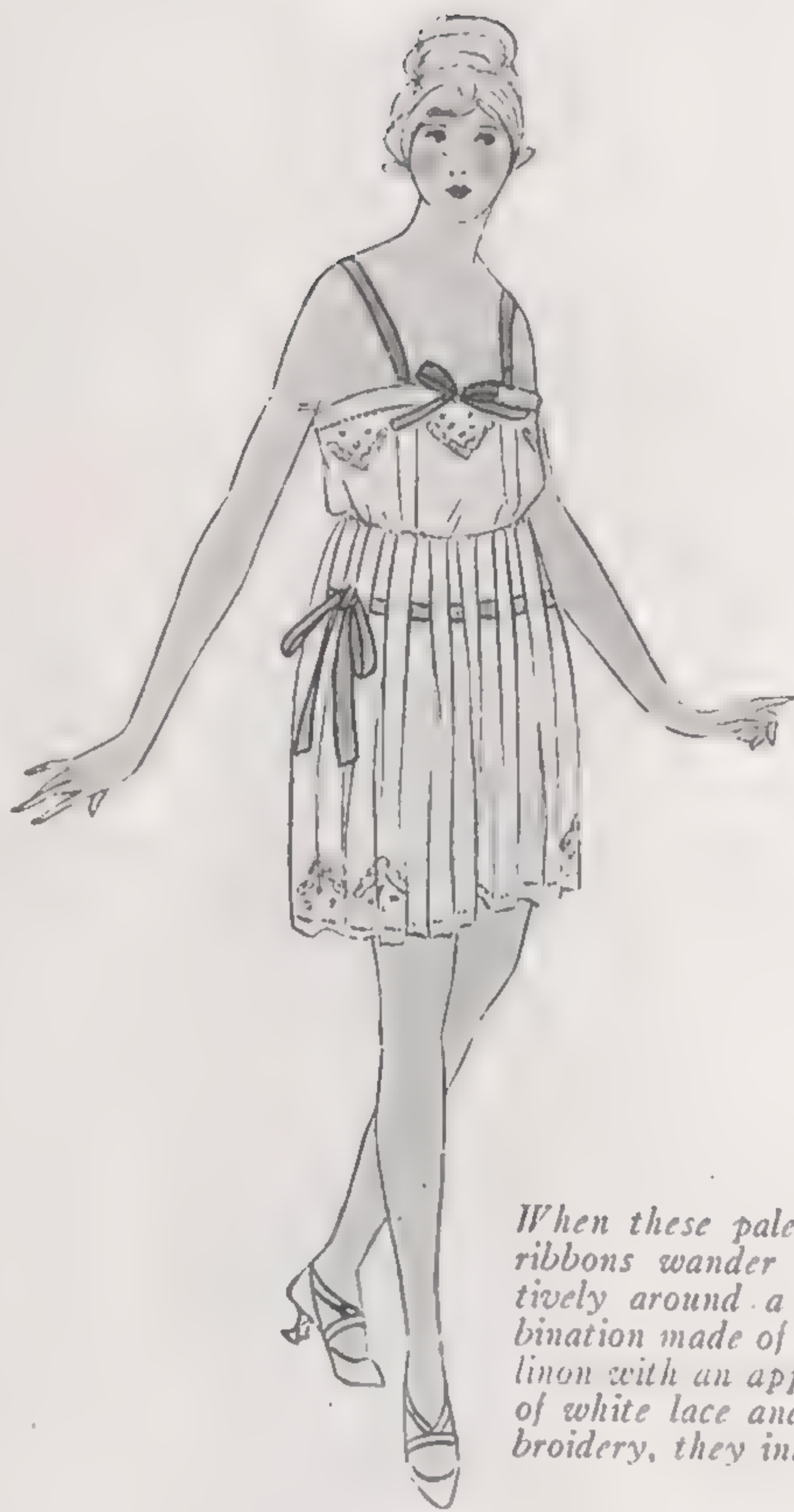
This chemise of rose voile de soie begins nicely with shoulder-straps of rose ribbon; later on it acquires lace and much more rose ribbon, as a belt

of the most delicate embroidery and is enriched with insertions of lace. The tunic falls over an underskirt of transparent rose mousseline edged with a five-inch band of lace, and the sleeves, finished with a similar band of lace, extend only to the middle of the forearm. The frock is sketched at the left on page 27.

Premet has sent to the exposition at Madrid a number of striking frocks, one of which is sketched next to the right at the bottom of this page. The chemise-tunic of plaited black satin is topped with red and white foulard and girdled loosely with a wide foulard-lined length of black satin, which is knotted on the right side at the hip. Very rich is a Premet frock of corbeau blue satin, destined also for Spain. The chemise-tunic is richly embroidered with gold thread, and the knotted girdle is very narrow. The line at the throat, straight across from shoulder to shoulder, is oddly smart. It appears next to the lower left on this page. The Maison Worth also has sent a representative collection to Madrid—both the stately robes for which the house of Worth is famous, and also a number of dainty, youthful creations, which, by contrast, are all the more frivolous. Sketched on page 30 are a number of the Worth gowns which, they say, are turning all the feminine heads in Spain.

THE NEW DÈUILLET BLOUSE

It is now the rule that every one must wear the Dèuillet blouse. Made of Georgette crêpe is this blouse, in flamingo red embroidered with gray, in yellow embroidered with vivid blue, or in gray embroidered with white. The line at the neck is straight from shoulder to shoulder, the sleeves are long, easily fitting, and tight at the



When these pale blue ribbons wander effectively around a combination made of white linon with an appliqué of white lace and embroidery, they interest

MODELS BY PREMÉT



A frock of beige pongee and blue moire announces that its maker has found a new neck-line. The sleeves are long and close-cuffed



Notable among the frocks which this house sent to the Madrid Exposition was this gold-embroidered crow blue satin



It is clear that we are to wear the chemise for the rest of our lives. Black satin and red and white foulard make it Spanish



The new neck-line finds full expression in this Exposition frock of black moire, tulle, and satin, with a blue and a coral butterfly



PAQUIN

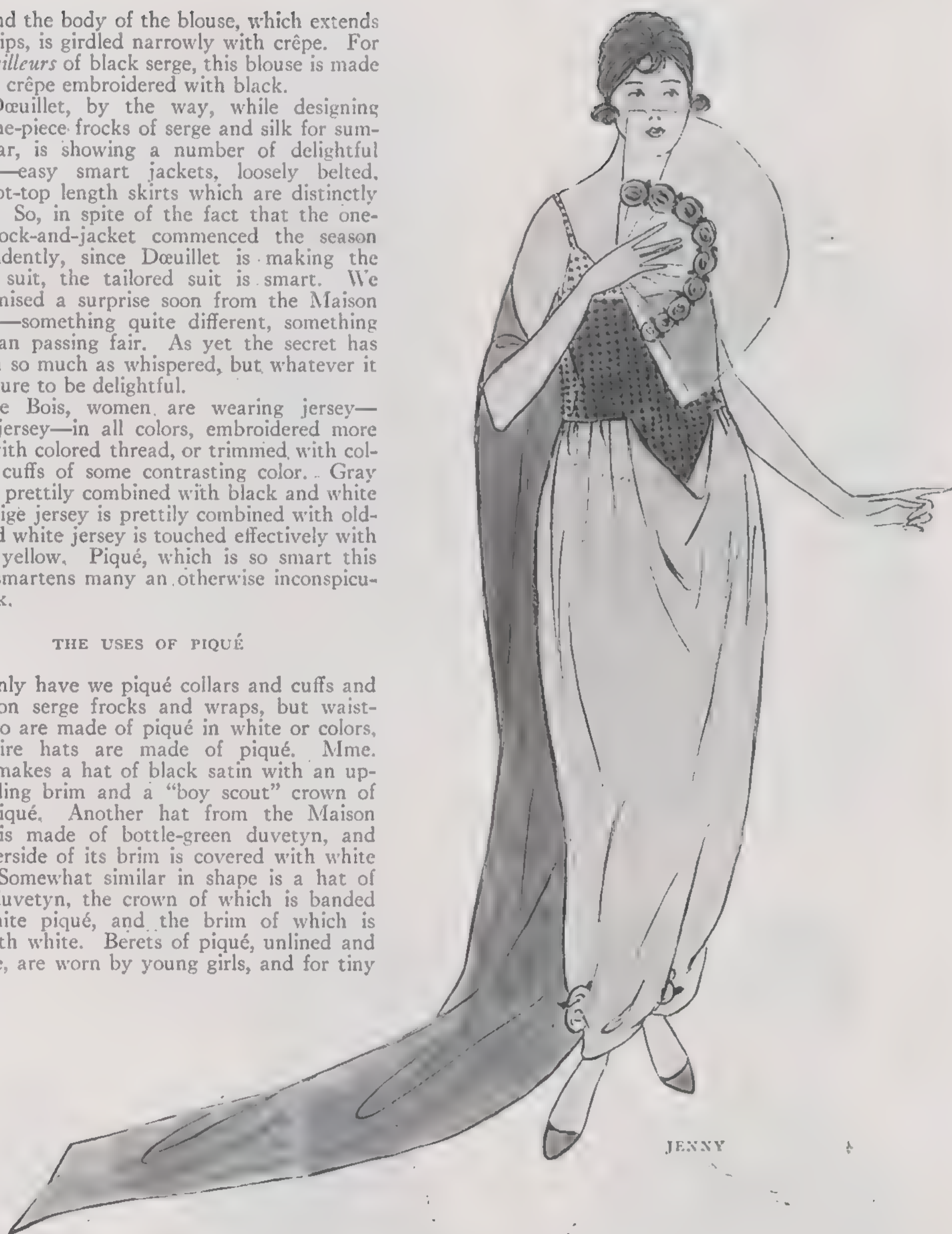
wrist, and the body of the blouse, which extends to the hips, is girdled narrowly with crêpe. For smart *tailleurs* of black serge, this blouse is made of white crêpe embroidered with black.

M. Dœuillet, by the way, while designing many one-piece frocks of serge and silk for summer wear, is showing a number of delightful *tailleurs*—easy smart jackets, loosely belted, over boot-top length skirts which are distinctly narrow. So, in spite of the fact that the one-piece frock-and-jacket commenced the season so confidently, since Dœuillet is making the tailored suit, the tailored suit is smart. We are promised a surprise soon from the Maison Dœuillet—something quite different, something more than passing fair. As yet the secret has not been so much as whispered, but whatever it is, it is sure to be delightful.

In the Bois, women are wearing jersey—always jersey—in all colors, embroidered more or less with colored thread, or trimmed with collar and cuffs of some contrasting color. Gray jersey is prettily combined with black and white plaid, beige jersey is prettily combined with old-blue, and white jersey is touched effectively with gray or yellow. Piqué, which is so smart this season, smartens many an otherwise inconspicuous frock.

THE USES OF PIQUÉ

Not only have we piqué collars and cuffs and pipings on serge frocks and wraps, but waistcoats also are made of piqué in white or colors, and entire hats are made of piqué. Mme. Hamar makes a hat of black satin with an upward-rolling brim and a "boy scout" crown of white piqué. Another hat from the Maison Hamar is made of bottle-green duvetyn, and the underside of its brim is covered with white piqué. Somewhat similar in shape is a hat of yellow duvetyn, the crown of which is banded with white piqué, and the brim of which is faced with white. Berets of piqué, unlined and washable, are worn by young girls, and for tiny



JENNY

The short frock with a long train or two is yet to be displaced in fashion's favor. This gown of almond green tulle embroidered with crystal beads and ornamented with jet was a member of that gay band which went to win the smiles of the Spanish señoritas at Madrid.



PAQUIN

The designers are so devoted to black satin, these days, that they can think of scarcely anything else. And one really can't be surprised at their devotion, when black satin can be embroidered with red beads, girdled with red beads, and turned into a thing of beauty like this.



MARTIAL ET ARMAND

Jenny loves to attach skirts to our unprotesting ankles; she does it again with this skirt of rose satin. The corsage of old-blue satin is veiled with tulle, twinkling with rhinestones, and a blue tulle train floats from the shoulders. Yes, it went to Madrid with the others.

Its neck-line is arresting, we admit, but that's not the only arresting thing about it, by any means. It has a rose silk jersey skirt, its bodice is of rose mousseline, and its embroidery is blue and black,—oh, it's a frock that has had a great many interesting experiences.



MAUPAS

No one falls in love with gray and rose so successfully as does the French designer. This is of gray tussur and rose tussur, stitched, and the corsage is made of rose mousseline



CHANEL

It is of gold-embroidered black tulle, for the effect of the thing; and a white mousseline guimpe reminds the wearer how young she is



MAUPAS

This is the coat that Maupas built, to go over the dress sketched just across the page. Its gray tussur collar has that habit of tying itself shut, and does it with rose tussur



CHANEL

In time, jersey will come to be "of course, jersey." Here it is gray, red-stitched



The new line from shoulder to hip is, sometimes long, sometimes short, as appears above



CHANEL

At least one dark dress decided not to be somber; it is of blue jersey with gold



Paul Grraldy has added to his poet's laurels, fame as the playwright of "Les Noces d'Argent." Its presentation at the Comdie Franaise required Mlle. Valpreux and this gown of mauve satin and beads

children not only hats, but entire frocks are made of this stern white stuff.

Maria Guy is devoted to the piqu hat, and her latest creations in this tissue are some of the smartest of the season. Piqu hats blossom suddenly on all sides: one is trimmed with a "tailored" rose-bud, one is banded with velvet, and one is trimmed with a simple piqu cravat. Another is encircled with a tasseled cord of dull blue yarn, and still another is trimmed with small stubby dull blue cock's feathers.

Scarfs and collarettes of tulle in marron, beige, and all colors are now worn with thin frocks. Purely decorative are most of these airy trifles, which are altogether transparent, forming a sort of cloudy frame for the face. Half ruche, half collar, with picturesque floating ends, these bits of tulle are more than worth their weight in gold. Very effective is a *cache-nez* of vivid red crpe heavily embroidered with gold thread. It is worn with a white frock.

The use of glass instead of porcelain is worthy of note. Fruit-bowls and ornamental table-ware of all sorts are made more and more of glass—black glass, often, but sometimes colored crystal. A circular tray of black glass, for instance, is rimmed with brilliant red; a mere thread of scarlet shows on the edge. On this tray are placed six squat, flaring tumblers of black glass also rimmed with red, and filled to overflowing with luscious strawberries.

Oranges, bananas, red apples and purple and white grapes are piled high in a great black fruit bowl and served on black glass fruit plates, and surely fruit never appeared quite so delicious as it does on this service of inky glass.

A. S.



As played by Mlle. Valpreux, the rle of Suzanne in "Les Noces d'Argent," was a rle of many frocks. Coral and black wool played an effective part in the making of a trimming for this frock of light, soft, gray crpe jersey



MODELS FROM BERTHE HERMANNE



Across the mirror of everyday life which Grraldy held up to his public in "Les Noces d'Argent," flitted this enlivening vision of Mlle. Valpreux in a costume all mauve satin and lace

"Les Noces d'Argent" required all the properties of a wedding, even to this gown all orange blossoms and lace, which prove that Mlle. Valpreux has not yet abandoned the melon silhouette

When the evening wrap is not of chiffon and fur, its material is reasonably certain to be satin. It is pale gray satin, in this case, and the garniture is of blue bead embroidery

THE WOMAN'S SHARE OF WAR

Away with Outworn Traditions of Feminine Frivolity; It Is Woman Who Has Set America the Example of Preparedness and Placed American Relief Work on the Solid Base of Organization

THE sceptical one, especially if he is a mere man, delights in inferring that women, like sheep, must be led, and that all their activity is guided by some personal motive, usually a frivolous one, however serious may be the work they undertake. Now, whether we admit that it is because it is considered smart or whether we affirm a genuine motive of philanthropy, the fact remains that the women of this nation have set their countrymen the example of realizing what preparedness means and of accomplishing it.

SOCIETY IN HARNESS

Since the beginning of the war, nearly three years ago, relief work of every kind has been organized and carried on with a system that has been phenomenal,—phenomenal because this work has been organized and faithfully carried on not only by women, but by those women who represent the world of fashion, with all that it implies of ease and luxury.

Thousands of dollars, unmeasured supplies of food, clothing, surgical dressings, and comforts of every type have been collected for stricken Europe, not by professional secretaries, but by the personal and untiring efforts of the women themselves, who have literally worked from morning until night, week in and week out. The result is that to-day, when this country has entered the war, these organizations are ready for definite work, and the government may count upon groups of women trained to a degree of proficiency in their particular relief work that places them far beyond the rank which amateurs have heretofore been granted.

No longer does even this season's little debutante plan for days devoted to unlimited pleasure; both her days and her evenings know long intervals of relief work—real work. Perhaps she is even giving nine hours of every week to training in a hospital, where she will sign, at the end of the course, an agreement to give six months of service whenever the government may require it. Then, there is the Junior War Relief on Tuesday mornings; this relief is Mrs. Lambert's class in surgical dressings, that meets at Sherry's; four hundred members, who really attend, are enrolled in this course, and from two to three thousand dressings are the result of each one of these meetings.

KNITTING FOR THE NAVY

The woman who wishes to become proficient in knitting and who has the great American Navy on her mind, may obtain aid from a group of representative women, headed by Mrs. Herbert Satterlee, who are in daily attendance in a shop on Fifth Avenue; here wool is provided, and patient teachers give instruction in the making of scarfs, caps, and sleeveless jackets



Would you learn how to make any of those engaging knitted affairs required by the great American Navy? The society women of New York have organized to teach you

such as are worn by the men of our Navy. Another group, called the Vacation War Relief Committee, is headed by Miss Anne Morgan. Its particular concern at the moment is for the towns evacuated by the retreating Germans, and large sums have been contributed to be used to provide food and drink for the sufferers in the devastated regions of Northern France, which are sorely in need of help.

FOR FIELD AND HOSPITAL

In a small room at Dinard, with the equipment of one typewriter, Mrs. Chester B. Duryea started at the beginning of the war to write to her friends asking for contributions of fans for the soldiers in the trenches, who were then suffering so intensely from the heat. Her wildest dreams were realized with the response, which brought forth fifteen thousand fans. From this simple little beginning started the organization known as the Duryea War Relief, which is perhaps one of the most successful works and which has to-day clothed over sixty-three thousand people in the stricken war zone.



That authority on war relief, the Red Cross, has a main office on Fifth Avenue and branches in every accessible corner of the country. It is its mission not only to make but to teach others to make dressings and garments to fit soldiers' needs

For relief of the wounded, no greater work has been accomplished than that of the National Surgical Dressings Committee, so nobly planned and carried on by the untiring efforts of Mrs. Hatch Willard and Miss Carita Spencer and many other prominent women. This organization keeps in touch with the surgeons and hospitals, and makes a point of making and preparing for shipment at thirty-six hours' notice, any type of dressings these hospitals may require for their particular needs. This is one of the most colossal pieces of work undertaken and is doing much to fill one of the greatest needs of the war. How great this need is, despite all the efforts which are being made to meet it, is made clear in that recent cable telling of first aid workers reduced to using newspapers to staunch the wounds of the soldiers under their care.

AID FOR DIVERS NEEDS

Another splendid work is accomplished by the New York Surgical Dressings Committee, of which Mrs. Edward Ringwood Hewitt is chairman and Mr. Schuyler Schieffelin, treasurer, and which, since May first, has shipped to the Allies ninety-nine thousand six hundred and eighty-five surgical dressings.

The treasurer of a cause called the "War Baby's Cradle," another of the many worthy works undertaken by the American women, is Mrs. Jules S. Bache. This organization to protect the French mothers provides bed, food, and ten days' nursing for the poor wives of French soldiers in the trenches and their infants.

The Red Cross is an organization too well known to need more than mere mention. Suffice it to say that classes of all kinds in first aid, field cooking, home care, the making of clothing and comfort kits, as well as the collecting of clothes and money are among the many activities that women of the Red Cross are engaged in. Branch headquarters are established everywhere about the country, and many private houses are used for this purpose. Mrs. Whitelaw Reid has given the entire use of her house on Madison Avenue for Red Cross classes in cooking and first aid.

THE WOMAN GIVES

A number of prominent women of the stage have banded themselves together and taken a large place on Fifth Avenue; Miss Rachel Crothers as leader, Miss Frances Starr, Miss Gladys Hanson, Miss Chrystal Herne, and many others, under the direction of Miss Minnie Dupree are working each day for the wounded.



At the home of Mrs. Whitelaw Reid, amateurs nurse a dummy



Stars of the theatrical world shine in the rolling of bandages and the making of compresses





Charlotte Fairchild

This is the way Miss Nash usually arranges her heavy black locks,—and just one glance at it demonstrates its thorough becomingness. The hair is coiled into two figure eights, but it's so cleverly done that the innocent bystander can not discern where one ends and the other begins

So many smart women have made classics of themselves by banding their heads with wreaths of leaves this season. These leaves may be gold, silver, or green, according to the way one happens to feel about it, and the hair really must be worn low if one wishes the wreath to be truly successful



POSED BY MARY NASH

(Left) You wouldn't think it was the same person, so utterly different does she look when her hair is drawn up from her face and ears and arranged in a figure eight high on her head. A light bang has a prettily softening effect

We hate to tell tales out of bou-doirs, but this is the way that high and mighty coiffure in the middle of the page looks in the process of construction

You know that coiffure at the upper left-hand corner? Well, this is the way that coiffure looks before it's dressed,—who would ever have believed it?



THERE IS NO CODE THAT GOVERNS THE
COIFFURE; IT IS GRACIOUSLY ALLOWED
TO SUIT ITSELF TO THE FACE BENEATH



HEADLINES IN THE FASHION NEWS

PARIS has settled the question of our silhouettes; it has designed frocks and hats, wraps and suits and lingerie for our sole benefit,—but it hasn't done a single thing about our coiffures. And our hair-dressers, who wait with bated breath for what Paris has to say about new coiffures, have heard no news, and therefore have no new styles in hair-dressing to wish on us. So New York women calmly took matters into their own perfectly manicured hands, and created coiffures of their own.

ADAPTING THE COIFFURE

"Never have I seen so many becoming and charming coiffures," exclaimed a certain smart matron at the opera one night, as she looked from one well-coiffed head to another. The reason for all this becomingness and charm is plain,—each woman had chosen the coiffure most becoming to her type and adapted it to emphasize her best features. There is no one distinct fashion; each smart woman has made her coiffure absolutely her own.

For the most part, the coiffures themselves are simple, although many of them are adorned with ornaments. These ornaments, too, are simple—that exquisite simplicity that means true chic. The ornament may be a flower, a ribbon,

Paris Has Laid Down No Law about Hair-Dressing; So the New York Woman, Instead of Adapting Herself to Her Coiffure, Has Adapted Her Coiffure to Herself

ends are curled into tight curls,—just as many as the quantity of hair will permit—and these are pinned at either side just above the ears. Simple shell pins, like those in the photograph, placed at either side of the knot of curls, will hold the hair in place, as well as adding a skilful little touch of adornment.

THOSE INNOCENT YOUNG CURLS

A young girl need not have naturally wavy tresses to arrange her hair in the youthful and becoming style photographed at the left on this page.—a curling iron, that simple little bit of mechanism that has done so much for womankind, will come to her aid. One may comb the hair back from the forehead, or it may be parted in the middle or at the side,—whichever is most becoming; the coiffure will be equally successful. The hair is drawn to a point just above the nape of the neck, where it is pinned together, and the ends are tightly curled,—the way it's done is sketched at the lower left. The curls are held in place with silver hairpins mounted with tiny diamonds. This particular style is not adaptable for one with a great deal of hair, but it is a charming fashion for one with rather short hair.

The low coiffure for evening is sometimes rather difficult to achieve so that it will successfully combine



Miss Mary Nash demonstrates that a coiffure may be low yet dignified. It is banded with a diamond circlet. The way to achieve it is to do just what's being done in the sketch below it



The end certainly justifies the means; this extremely chic coiffure of Miss Betty Lee's at one time in its career looks like the sketch below

Miss Betty Lee's coiffure, before the last skilful touches are accomplished, looks like that sketch below. The jewels shown are from Dreicer



feathers, shell or jet ornaments, or a bandeau of diamonds or of other precious stones set in platinum,—and the summer is bringing still further developments. But the chic woman selects the ornaments as carefully as she decides on her coiffure, for she has learned the valuable secret that in careful selection lies the success of everything. In the ornament, as in the coiffure, she insists on something that is becoming to her, rather

than something that may happen to suit the particular temperament of her hair-dresser.

One of the most charming coiffures of the season is photographed at the right on this page. Although it appears complicated, it is really simple of achievement and is one of those coiffures which is as becoming and suitable for a young girl as it is for a woman of mature age. The hair is divided into four equal parts, just as it is in the little sketch at the lower right. The front part is rolled softly back from the forehead, and the back section is brushed straight up to the middle of the back of the head, where the ends are rolled into a soft puff to meet the front part. The side sections are drawn softly back over the ear and tied in a loose knot just below this puff,—one can see how it is done if one looks at the sketch on page 98. Then the

dignity and charm. The coiffure photographed in the middle of this page manages to do it. The hair is combed back, puffed softly about the head all the way around, and brought together high at the back of the neck.—the sketch just below the photograph shows the process. Then it is taken up and twisted into a loose round roll, which puffs out at the top; the short hairs at the forehead may be

(Continued on page 98)



Just because one's hair is short, it doesn't follow that one can't arrange it in a number of charming ways. Way back in the middle of the last century they used to do things like this to their hair. It is parted in the middle and made into tight little curls all around the head



Charlotte Fairchild

A charmingly youthful way to arrange brief hair is to band it tightly with French flowers, below which the short tresses fluff becomingly. A necklace of seed pearls set in old gold is an appropriate accompaniment; from Gidding



Somehow, young girls and hair ribbons just naturally seem to belong together. And hair ribbons are so kind to young girls,—see how flattering is this narrow one, which goes all the way around

(Left) Many smart women have cut their hair short, and most of them wear it in this fashion. The hair is drawn back and held in place with a barrette; hair ornaments on this page from Gidding

NEW YORK WELCOMES THE RACING SEASON

What the Opera Is to the Winter Season, the Races

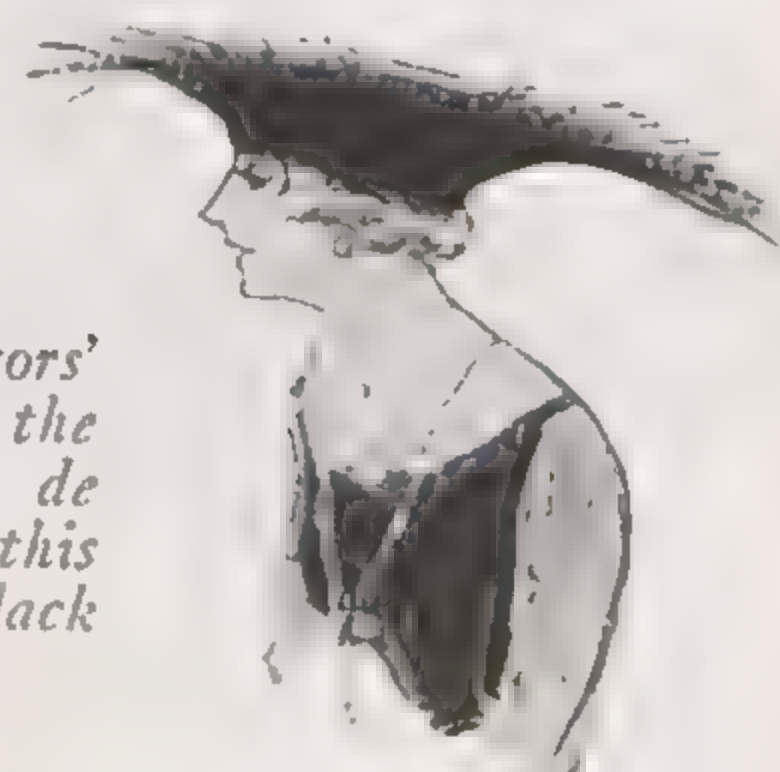


Mrs. Angier B. Duke was among those who sold programs at the Harvard benefit

Are to the Spring; Yet They Can Not Entirely

Distract Society's Attention from Its Charities

At the Actors' Fund Fair, the Baroness de Meyer wore this feathered black straw hat



WHAT the opera is to the winter season, the races are to the spring. The question is no longer, who will sing, but which will run. Caruso, Farrar, and Maria Barrientos are forgotten; "Cherry Malotte," "Solar Star," and "Ellistown Boy" are the heroes of the moment. For them society sacrifices its comfort and its clothes and takes desperate chances with its complexion; it smilingly consents to see its smartest hats blown into dilapidation and its immaculate boots bespattered with mud; it crushes its chic new suits under weather-worn top-coats without a qualm and smilingly ignores the fact that its nose is being turned blue by the cold or scarlet by the sun.

And of this attention the sleek favorites of the turf are not unmindful. No prima-donna or silver-throated tenor ever strove more earnestly to please than these horses. They take the stiffest jumps without a tremor, obey unhesitatingly the command of whip or rein, and strive, with nostrils a-quiver and nerves and muscles tense under their shining skins to be the first to reach the coveted goal.

THE UNITED HUNTS RACES

Since the bugle sounded "Boots and Saddles" at the opening meet at Hewlett Bay Park, the racing season has gone forward with a steady crescendo of interest. The first meet was more or less a series of blunders. At the second meet, although the weather man did his very worst, the events were of sufficient interest to be adequate compensation. It was not, however, until the opening of the United Hunts at Belmont Park Terminal that both weather and events combined to make the day a success. All traces of the recent fire had been obliterated, and a gay array of tents, which had been arranged to take the place of the old unpainted grandstand, contributed a picturesque note. None of the enthusiasts present, (this includes all those whose names have been associated with the amateur race meets of previous seasons and many of the younger set as well) seemed to mind in the least standing on tip-toe on uncertain benches or scrambling under fences in an effort to follow the leaders. To Mrs. Payne Whitney went the honors of the day. Her horse, "Cherry Malotte," won the feature race, the Double Event Steeplechase, in which six prominent amateur sportsmen contended. Two others of Mrs. Whitney's horses also finished first in other events.

The costumes worn at the races were of three distinct types. The prevailing dress was the chic tailored suit or frock, supplemented by furs. Mrs. Angier B. Duke wore an attractive frock of this sort of tan cloth braided in blue, and her graceful mushroom hat was encircled with wheat. Miss Mary Pyne also wore a tan frock; her dark hat had a rolling brim, and she had a scarf of sable about her neck. More formal afternoon dress was worn by a number of smart women, two of whom are sketched at the upper middle on page 40. The woman at the extreme left wore a dark cloth frock, a tan hat encircled with wheat, and brown furs. Wheat, by the way, doubtless because of the increased value of this essential foodstuff, has become one of the smartest of trimmings. A scarf of the new summer ermine was wound high about the throat of the woman in the middle of this group, and she topped it with a

While lunching at the Ritz, Mrs. Reginald Vanderbilt's blue cape was shadowed by a blue straw hat

Tawny paradise feathers give a restive air to a brown Georgette crêpe hat worn at Sherry's



Miss Elsie Janis, in dark blue cloth with a touch of red, took tea after lending her aid to the Harvard benefit for the American Ambulance

figures on the course, had a scarf of pointed fox, and Miss Fifi Widener, who came with her father, Mr. Joseph E. Widener, wore a scarf of white fox. A particularly good-looking frock of dark blue serge was worn by the tall slender brunette, sketched at the left of the middle on page 40. The basque-like bodice came to a point below the waist-line, and over the hips there was arranged a graduated frill of the blue serge, so as to suggest a wider silhouette, without interfering with the slender lines of the skirt.

In contrast to the semi-formality of the tailored costumes and afternoon toilettes, worn by a great many of the women, was the sports dress adopted by others. Mrs. Sherwood Aldrich, for instance, looked every inch a sportswoman in a dark blue serge frock, with a vested cape of blue serge and a rough blue sailor hat banded with blue and

white foulard, and with field-glasses swung across her shoulder. In the middle at the right on page 102 is sketched another woman whose costume was smartly appropriate to the occasion. She wore a coat of soft tan velours, buttoned high at the throat, and a tall-crowned hat of black straw, trimmed with a long spray of soft black feathers, which blew with every breeze.

OF HORSES AND FASHIONS

A brilliant day and a thrilling event combined to make the second meeting of the United Hunts Racing Association at Belmont Park Terminal a notable occasion. The trees in the background, which have much to do with the charm of the course and which the previous week had stood bare and leafless, showed unmistakable signs of budding, and the breeze which swept across the course was undeniably a spring breeze—almost the first of the season. The horses did their best and very good it was. Mrs. Whitney's "Cherry Malotte" repeated her success of the preceding week, and the Masquerader's Handicap Steeplechase was won by "Shannon," also a victor in one of the preceding races. A thrilling example of bravery under fire was contributed by a plucky little brown gelding in the Timber Toppers' Champion Chase, who ran the race of his life, managed to come in second, and then laid him down to die on the sunny turf. It is a pity there is no Croix de Guerre for horses—sometimes it seems the only fitting recognition of their courage.

The cape wrap was sponsored by Mrs. James B. Eustis, who wore with it a swagger tam o' shanter of black satin. Miss Katharine Porter wore a novel and most attractive sweater of taupe silk, with broad

Among those who greeted M. Copeau was Mlle. Dorziat, who wore a Callot suit of taupe and gray whipcord and a black hat with tan cock's feathers



At the reception to M. Copeau, Miss Elsie de Wolfe wore a blue and tan costume and a hat encircled with the wheat recently become so precious



Mrs. John W. Minturn wore this costume at the United Hunts



Patch pockets trim the coat of natural chamois for sports



Mrs. Philip Lydig assisted at the reception for M. Jacques Copeau





One of the rare women who wear a tam o' shanter successfully was strikingly chic

stripes of black and dull red placed far apart. Sketched in the lower middle at the left on page 39 is Mrs. John W. Minturn, who was exceedingly smart in a black and white checked suit and a broad-brimmed burnt straw hat, faced with brown and banded with a brown ribbon. Miss Adelaide Sedgwick,

who came with Mr. Francis Roche, wore a frock of blue taffeta with a wide lace collar and one of the broad flower-trimmed hats which she wears so frequently. With Mrs. Payne Whitney, who was radiant over the success of her entries, came her daughter, Joan, and little Miss Lydia Dadmun, who wore the hat of brown silk and straw, scalloped at the edge and trimmed with a cluster of gay cherries, which is sketched in the middle on this page.

SOCIETY GOES TO THE DOGS

Preceding the races, the Turf and Field Club was crowded. Many people had motored down early in order to attend the Dog Show of the Nassau County Kennel Club, which was scheduled for the same day at Belmont Park. Mrs. Roy A. Rainey's noted wire-haired fox terrier, "Wireboy of Paignton," added to his laurels at this exhibition, and the German shepherd dogs gave some very interesting

demonstrations of their cleverness. Mrs. Thomas Hastings, who had an entry among the Pekinese, made a very graceful figure as she watched the awarding of the prizes; she is sketched at the upper right on this page. Her hat of tan straw, faced with black and trimmed with blue and dull red and yellow flowers, was especially smart. A slender young woman, who was especially interested in the Cairn terriers and Irish wolfhounds, is sketched at the lower left on this page. Her entire costume was in shades of tan and brown. The skirt was of a tan and brown check, the sweater of dull brown silk. Her small brown straw hat had a pheasant feather wound about it, and escaping in one long end at the back.

A notably chic group of spectators at the German police dog trials is sketched at the lower left on page 102. The young girl at the left in the group wore a sports suit of dull gray blue worsted and a hat made of row after row of soft silvery gray braid. The older woman in the party wore a blue sweater over a sports skirt of a grayish neutral tone; her hat was of beige straw. A smart novelty in the form of large jade earrings, which formed the only note of color in her black costume, was sponsored by the slender woman who is sketched at the top on page 102.

IN HONOR OF M. COPEAU

The most notable gathering of smart New Yorkers within the fortnight was that at the re-

ception for M. Jacques Copeau at the Metropolitan Opera House. M. Copeau will sail shortly for Paris and, upon his return in October, he will establish in New York the Vieux Colom-bier, the French theatre founded by M. Copeau and his associates in Paris and devoted to the highest dramatic art. So many of the actors have been called away by the war, and Paris has been so severely taxed in her resources, that it seems wisest to transfer the enterprise, as far as is possible, across the waters. When he returns, M. Copeau will bring with him all of the properties of the French theatre and as many of the actors as there are left in the company.

The hosts at the reception at the Metropolitan Opera House were the directors of the French theatre, and among the members of



Frocks of dark cloth, scarfs of summer ermine, and hats encircled with wheat were among the winners at the races



A ghost of the wide silhouette appears in this serge costume self-ruffled about the slim hips

Little Miss Lydia Dadmun in cherry-trimmed hat accompanied Mrs. Payne Whitney



This wide-collared black satin coat and black hat were worn by Mrs. William K. Vanderbilt

the women's council which assisted were Mrs. August Belmont, Mrs. Egerton Winthrop, Mrs. William K. Vanderbilt, Mrs. Harry Payne Whitney, and Mrs. Philip Lydig.

AT THE METROPOLITAN OPERA HOUSE

Mrs. Lydig as she rose to speak to one of the guests, is sketched in the lower middle at the right on page 39. She wore a hat of lustrous black straw, trimmed with little tufts of black ostrich feathers. Her short black taffeta jacket was trimmed with braiding about the edges, and her high collar was of exquisite Valenciennes lace. At the front of this collar, the lace was tied into a knot, with long ends falling softly over the blouse. Mrs. Vanderbilt's coat of black satin was appropriately accompanied by a hat of black straw, which turned up abruptly on the left side. The sketch is in the middle at the right on this page. Mlle Dorziat, who appears in the sketch at the lower right on page 39, wore a Callot suit of taupe and silver gray whipcord, which was cut in points at the bottom and had a loose jacket, finished at the back with tassels. Her black straw hat was trimmed with tan cock feathers, which curled smartly in every direction, and about her neck was a scarf of pointed fox. Miss Elsie de Wolfe, who is sketched at the lower left on page 39, wore a blue frock with tan trimming, a long blue cape lined with tan, and a small hat encircled with wheat.

A most successful entertainment in behalf of the Harvard University Unit of the American Ambulance was held in a small ballroom at Sherry's. Mr. Francis R. Appleton, president of the Harvard Club, Mr. Emery Pottle, and Mr. Irvin Cobb were the speakers. Mr. Pottle's talk on conditions at the front was so impressive and convincing that it enabled him to obtain the promise of twelve ambulances for the Harvard Unit. Miss Mary Lawton and Miss Elsie Janis (she is in the center of the group in the middle on page 39) recited poems appropriate to the occasion. Miss Janis wore a gown of blue cloth and a dark blue hat, touched here and there with red. The young woman with whom she had tea after the entertainment was very smart in a gray gown and a long brown cape, topped by a gray hat. Programs were sold by debutantes and young matrons, among whom was Mrs. Angier B. Duke, who wore a dark hat with a gracefully drooping brim weighted down at one side by a cluster of rich toned plums; Mrs. Duke is sketched at the upper left on page 39.



A graceful figure was Mrs. Thomas Hastings watching the fortunes of her Pekinese

THE RISE OF FRUIT AND VEGETABLES

Fruit seems, indeed, to be vying with grain as a millinery trimming, and vegetables, too, are not overlooked. One sees everything from cranberries to carrots. Vivid pomegranates formed a most effective trimming on a sports hat seen on a recent afternoon. Another very effective hat seen at a Sherry dance is sketched in the upper middle at the right on page 39. This hat is of brown Georgette crêpe, which matches the brown of its wearer's gown, and the great sweep of tawny paradise feathers at the front shades from brown to orange.

Distinct success also attended the cabaret given at the Palais Royal for the benefit of the American Fund for the French Wounded. Among those in the boxes were Mr. and Mrs. August Belmont, Mrs. Edward Breitung, and Mrs. Cornelius Vanderbilt. One of the most interesting numbers on the program was a recitation by Lady de Bathe, who is sketched at the

lower right on this page. She wore a frock of black satin, collared and cuffed with white and beaded with dull blue, and a black satin hat with an up-turned ruche. Of satin, but this time of the new dull variety, was the tam o' shanter worn by the pretty girl pictured at the left in the sketch at the upper left on this page. There is only one woman in a thousand who can wear the tam o' shanter successfully, but for that one woman there is nothing quite so chic.

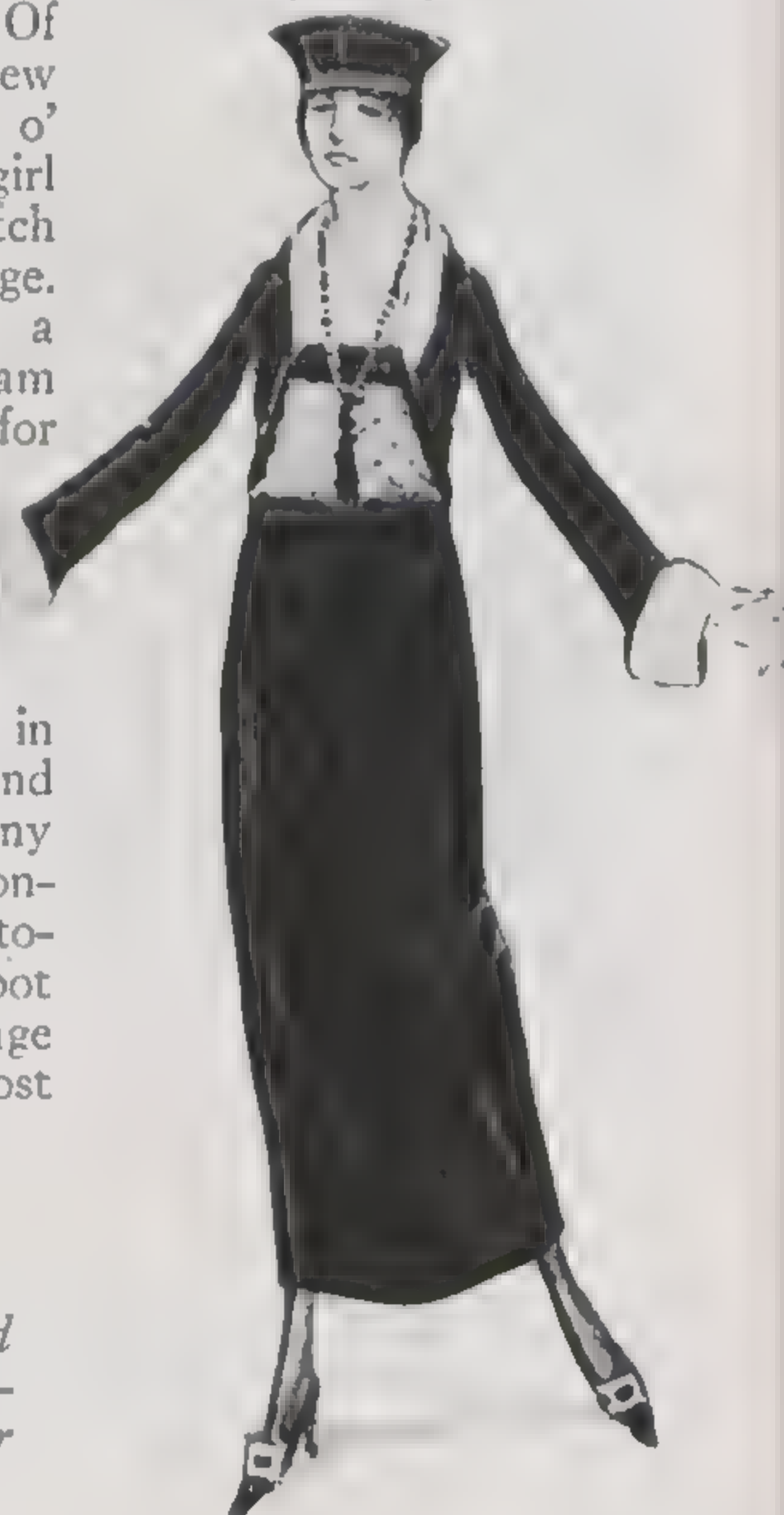
ON CHARITY INTENT

Almost every one dropped in for a time at the Actors' Fund Fair, although seldom were any considerable number of fashionable people assembled there together. A most attractive spot in the fair was the bird-cage booth which was arranged most

(Continued on page 102)

Lady de Bathe lent active aid to make a success of the Cabaret for the American Fund for the French Wounded

Curling cock feathers topped Mrs. Lydig Lloyd's hat

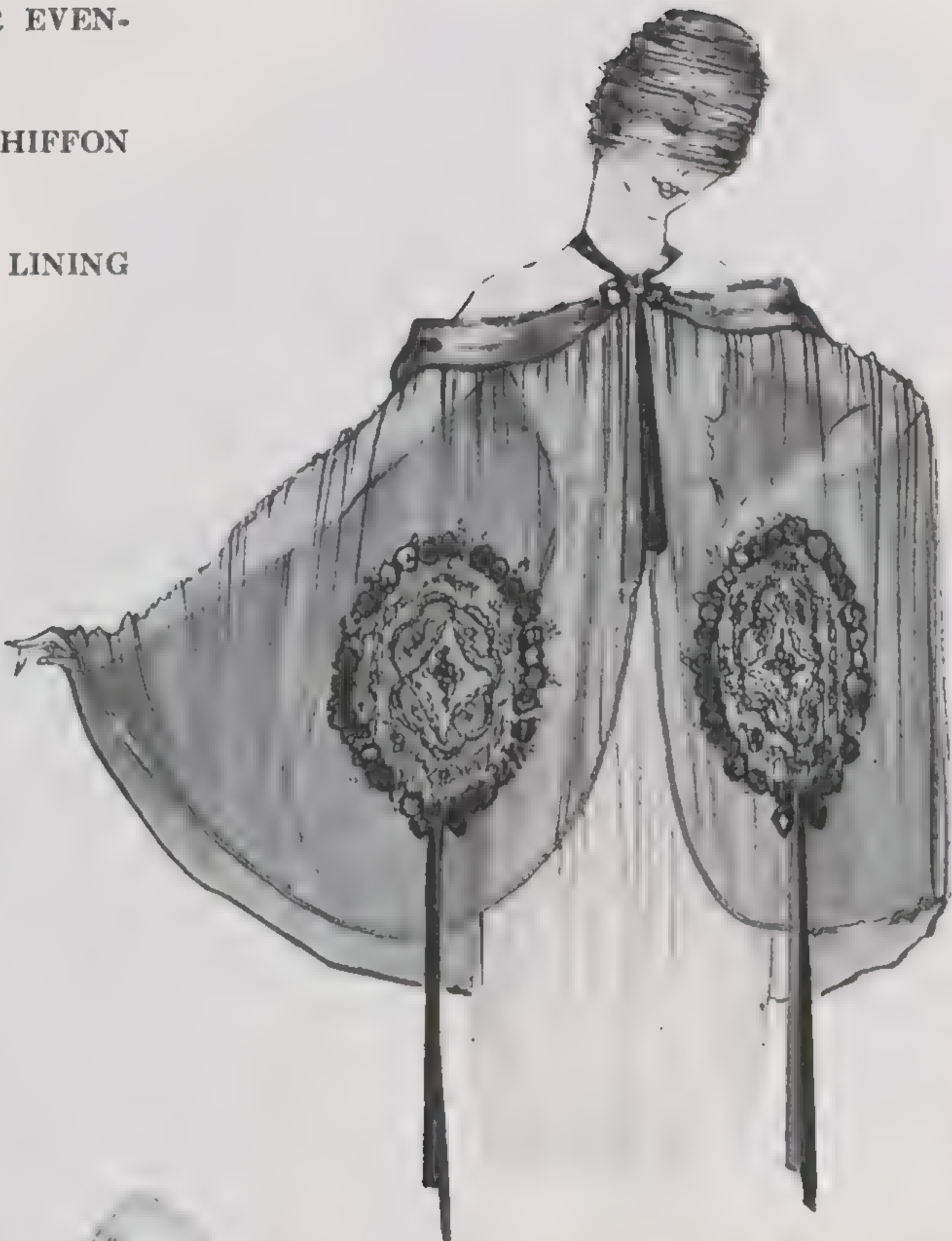


She's all tan and brown—even to the pheasant's feather wound about her small straw hat

WE SHALL SPEND OUR SUMMER EVEN-
INGS UNDER A CLOUD OF CHIFFON
WITHOUT A SIGN OF SILVER LINING

IMPROBABLE THINGS ARE ALWAYS
CHARMING,—SO FUR AND CHIFFON
ARE COMBINED ON EVENING WRAPS

DESIGNS BY TRAVIS BANTON



(Below) These new summer evening wraps are far from being innocent unsophisticated little garments; but, in spite of that,—or, perhaps because of it—they are incredibly charming. This affair, for instance, of black chiffon glittering with jet and white beads and garlanded with black fox,—well, there certainly isn't anything innocent about that, but just see how charming it is

(Below) It really seems as if the designers were trying to discourage recruiting; how could any man have the strength of will to go and enlist when things as interesting as this were going on at home? It's a cloud of misty gray chiffon tied with long slim magenta ribbons. There are bands of ermine on the collar and cuffs and on the pockets,—those delightfully unnecessary pockets



(Above) The cape is charming even in this black and white version, but when one considers its color scheme,—well, it really doesn't seem fair for one little garment to monopolize so much loveliness. It is of emerald green chiffon with medallions of black Chantilly lace wreathed with pastel-tinted flat silk roses and ended by long mauve ribbons. As to the band of fur on the shoulders, the designer has gracefully retired and left to our own discretion whether we will have chinchilla or moleskin





Charlotte Fairchild

Of this informal dinner gown, the underdress is of white satin, puffed in at the hem, and the overdress is of white net embroidered in gold. Pastel-tinted French flowers bloom on the satin girdle, and more French flowers surround the crown of the leghorn hat which is faced with dark blue velvet

(Left) It's a very small hat, we admit, but then just think of what it is. It's all of bluish purple bachelor's-buttons tied with a picot-edged ribbon purple on one side and peacock green on the other. Hung from Miss Walton's narrow black sautoir is a piece of Chinese jade set with diamonds and sapphires, and other pieces of jade dangle from her ears. They say that jade brings one good fortune,—we insist that good fortune brings one jade



THE COSTUMES IN WHICH FLORENCE WALTON DOESN'T DANCE ARE AS CHARMING AS HER JUSTLY FAMOUS DANCE GOWNS

No one quite understands how she does it, but Miss Walton finds time for many things beside dancing. When she walks, she does it in a superlatively chic suit of strawberry-colored English tweed which is rescued from "mannishness" by a strictly feminine collar and waistcoat of soft white satin. The lower part of the close-fitting hat is of bright green straw, and the upper part is of white satin embroidered with white cord; a tiny band of straw joins them



THE EVER-SLIPPING SLIMNESS OF A PRINCESS

When a Woman's Dearest Enemy Whispers, "But, My Dear, Aren't You Getting a Little Stout," Then Black Godmother Fear Crouches in Her Heart and Then Banting Begins

By ROGER BOUTET DE MONVEL

I ASSURE you that this is no laughing matter; the sad story of Madame de Saint-Blandin would move the hardest heart. My dear Madame de Saint-Blandin was an exquisite woman, with an adorable face and the most charming figure in the world. I had known her for a long time and I had long cherished an unchanging affection for her, when one day as we were lunching together, I noticed that she had an unaccountably troubled air.

To cheer her, I offered a bit of most delicious plum cake. She declined graciously. I next proposed a delectable cream-puff. Again, a gracious negative. Then I bent over to drop a lump of sugar in her tea.

"Oh, no sugar, please," she cried with an expression of intense distaste.

Astounded, I drew back my hand, and to change the subject I began talking about the last ball of the season. But conversation languished; Madame de Saint-Blandin remained sad and silent. After having exhausted every effort to rouse her, I at last gave up in despair and called the waiter to bring my check.

THE COMING OF THE BULKY SHADOW

We were preparing to leave when I saw my fair companion cast upon the table a look poignant with regret, a look of irrepressible longing. Her lips trembled, her eyes flashed, and suddenly, with the air of one who abandons the struggle, she seized upon the cream-puff and devoured it,—I can use no milder word; then cutting a generous portion of the plum cake, she began to eat that with an appetite,—to be frank, a voracity, a greediness such as I had never seen in a woman.

At that moment our eyes met and Madame de Saint-Blandin's face grew suddenly sombre. Embarrassment, agony, shame, were pictured on her charming countenance. She put her hand on her heart and seemed about to faint (after what she had just eaten, it would hardly have been surprising). I stepped toward her and put a hand to her arm to support her.

"Madame," I said, "my dear madame, what is the matter?"

"Atrocious," she murmured faintly. "What



We were preparing to leave when I saw my fair companion cast upon the table a look poignant with regret

tears, "and the worst of it is that I do not succeed in combating the evil. I try, I struggle—you have seen how I struggle?—but always, at the last moment I give in, and the end will be—*mon Dieu, mon Dieu*, have mercy," and, at the limit of her strength, the exquisite creature hid her face in her hands.

I was stupefied by this confession, astounded, bowled over, but it was no moment for reproaches. Active aid was imperative.

"Listen," I said to Madame de Saint-Blandin, "Listen, my dear and charming friend; the day is not yet lost. It is all a matter of method and perseverance. You should go to Madame Croquebiche, Director of the Institute of Beauty, rue de Petits-Champs. That woman is science in person. She will not fail to give you the most efficacious advice. The most important thing, you see, is to have some one who directs your treatment, some one who, by her experience and her tact, has full authority over you."

In a twinkling, my gracious friend had straightened her hat and adjusted her veil.

"You said Madame Croquebiche? What number?"

"Twenty-four, rue de Petits-Champs."

I wanted to add a bit of moral encouragement to these summary directions, but, light as a zephyr, Madame de Saint-Blandin had flown in the direction of the rue de Petits-Champs.

A few days later, I went to inquire for her, and I found again my friend of the good old days, careless, gay, radiant.

"Never," she cried, "never shall I forget what I owe you!"

"You have seen Madame de Croquebiche, then?"

has happened to me is unspeakable."

"But, my dear friend, speak, explain yourself."

The confession must have been difficult, for turning away her eyes and blushing in confusion, "Ah, *mon ami*," she answered, "I am a lost woman, destroyed."

Grasping my hand as if for support, she continued, "It happened—do you know, can you conceive the horrible thing that has happened to me? Eh, *bien*, I was growing fat."

For a moment she was silent, struggling for breath; then restraining her emotion, she went on, "Three weeks ago, I still refused to believe in my misfortune. I succeeded in deceiving even myself. Hélas! to-day doubt is no longer possible; I am growing fat, I am becoming solid and commonplace."

Her voice struggled with tears, "and the worst of it is that I do not succeed in combating the evil. I try, I struggle—you have seen how I struggle?—but always, at the last moment I give in, and the end will be—*mon Dieu, mon Dieu*, have mercy," and, at the limit of her strength, the exquisite creature hid her face in her hands.



Finally she ruined her daintily pretty feet striding along the avenue du Bois de Boulogne



She had begun by eating too much; she corrected the error by resolving not to eat at all

"Ah, *mon ami*, what a woman! What a mind! How clever her diagnosis! Immediately she saw the root of the evil; in a moment she promised me a complete cure, on condition that I should follow her advice in every detail. These are her rules: first, never to have my breakfast served in bed; second, after my bath, to lift each leg to the level of my waist twelve times in succession; third, to remain standing, or walking if possible, for a half-hour after each meal; fourth, never to take water with my meals, but in the middle of the day to drink a large glass of warm water; fifth, to give up bread, sauces, sugar."

"But," I ventured to interrupt, "will you have the courage to carry out such a régime?"

IF ONE COULD ONLY DIE OF A DIET

She looked at me scornfully. "Really, my dear, you little know me. Let me tell you, then, that for three days I have not tasted a drop of water with my meals, that I raise my leg as well as did the late Mademoiselle Rigolboche, that I walk about the city like the wandering Jew in person, and that as for food, I haven't the least desire for it. You were right. What I needed was a counsellor, a support, a guide. Henceforth I am sure of myself."

I admit that all this did not fail to cause me some uneasiness. My dear little friend had a much overwrought air; she was a prey to most appalling resolutions. Where would it end? Already I imagined her, in her terror of growing fat, doing high-kicking exercises at inopportune moments or, what would be hardly less deplorable, holding herself down to a veritable famine diet. I began to preach moderation.

"Beware of excess," I urged, "perseverance is the thing, perseverance and regularity. Madame de Croquebiche's advice is most inspiring, but it must be followed wisely."

Ah, why did she not heed my advice? But it was written that

Madame de Saint-Blandin was never a woman who knew where to stop. She had begun by eating too much; she corrected the error by resolving not to eat at all; she spent hours in unsuitable and prolonged exercises; she drank too much water and too hot water; and finally she ruined her daintily pretty feet striding along the avenue du Bois de Boulogne. Hélas! what must be, will be. One day I saw her coming to my house, pale, exhausted, hardly recognizable. I sprang forward to sustain her.

"Madame," I said, "dear madame, what is the matter?"

"Atrocious," she murmured weakly, "what I suffer is unspeakable. It is really too much."

(Continued on page 100)



Do not at any price eat veal from an orphan calf



Mrs. Philip Lydig and Mrs. George Ethridge sold balloons at the Neighborhood Garden-party which was held in Washington Square for the benefit of the National League for Woman's Service. Balloons, "hot dogs," vegetables, and more lasting articles were vended by many New York society women who braved the cold of the May day in their enthusiasm for their cause

Little Miss Katherine Snowden, Mrs. William J. Clothier, Miss Anita Clothier, and Miss Catherine Mather were snapped at the Dog and Pony Show held at the Clothier estate at Wynnewood. Philadelphia, a city of traditions, couldn't consider a spring without its annual Pony Show, held at Wynnewood for the benefit of the Workman Place House

Three photographs © Underwood and Underwood



© American Press Association

Mrs. Lydig Hoyt and Miss Audrey Osborn did their bit in the millinery booth at the sacrifice sale held by the Woman Suffrage Party. It would have been just an every-day rummage sale, had it not been that many handsome articles were generously donated to be sold. The proceeds went to aid the soldiers

(Left) Mrs. Victor C. Mather was the chairman of the pony ring committee and directed all its activities at the Wynnewood Dog and Pony Show. Her children were most enthusiastic exhibitors



© American Press Association

Mrs. Henry G. Gray, who was Miss Edith Deacon, presided over the jewelry counter at the Woman Suffrage Party's sacrifice sale, and she proved to be a remarkably efficient and clever saleswoman. Her success realized a gratifying amount for the soldiers who are bound for France

IN NEW YORK AND PHILADELPHIA,

SOCIETY WORKS ENTHUSIASTICALLY

FOR THE BENEFIT OF CHARITY

A S S E E N b y H I M

BEHOLD, we are now on the threshold of the Glorious Fourth,—sans crackers, fireworks, ambulances, and other horrors of that once much-to-be-dreaded festival. The calendar tells us that on this day the Newport season begins and that there will be patriotic music at the Casino. The clans will assemble in spite of the dire rumors that there will be a lack of men. In fact, the season promises to be unusually gay. Bar Harbor will not have as many celebrations as in former years; and, from the present outlook, there does not promise to be much yachting there during the summer. The majority of people, in a truly patriotic manner, have placed their yachts and power boats at the disposal of the government. Another patriotic thing to do is the giving up of so many acres of fertile farm land on one's estate to be used as the government sees fit. In fact, around Meadowbrook, land has been donated, which is already tilled and ready for planting, and with it go the services of practical agriculturists.

I thoroughly approve of the new fashion in gardens, although at first, I had serious misgivings of the success of raising potatoes which were planted in back yards, even though the soil was good. Long before the war I had a farm in New Jersey, a piece of property which came to me unsolicited and which I thought wise to cultivate. I listened to the persuasive potato story, and acquiesced, but I was unable to have any success, even with a small fortune spent in fertilizers. However, it is the mode to cultivate vegetables, and it is really excellent and innocent and most healthful. And the women do wear the most fascinating smocks and some are too fetching in their rubber boots.

OUR SENSITIVE PLANTS—THE LADIES

The other day I received a very amusing letter from a woman who was offended because she had bowed to an officer of the militia in a parade, and he had not taken off his cap. If he had done anything as absurd as removing his hat he would have been reprimanded for a breach of military etiquette. I also received a similar complaint from a man, saying that some of the citizen soldiery had passed through a restaurant where there were ladies, and these recruits had looked straight ahead and had not removed their caps. In this latter case much depended on the kind of restaurant it was, but, technically, they were right. A soldier does not remove his cap unless he is seated at a table in a restaurant, or in a drawing-room, or in a hall where there is a mixed assemblage. It is the same old provincial idea which prevails in regard to etiquette in hotel lobbies, and in public buildings. It is ridiculous to uncover one's head in those places.

These and many other customs are matters of long-established usage with which it behooves one to be acquainted. The etiquette of men's clubs is another instance in point. Men are accustomed to wear their hats in their clubs, and the woman who would look up to a club window and bow or smile or recognize a man acquaintance therein, would be branded at once as ignorant of social conventions; the man who would dare to bow to a woman or lift his hat, when seated in a club window or on the piazza, would be subjected to no small amount of cold disapproval from his fellow members, even if not brought before the house or governing committee. We all know these details, or should know them.

As summer wears on, I miss my annual cruise, and the majority of my friends have placed their yachts and power boats at the disposal of the government. This is the true patriotic spirit, yet in these midsummer days one can not but recall the pleasant ways of the yachtsman. How-

Now Is the Time to Remember That Army Officers Are Equalled Only by Navy Men As Dancers and to Brush up on Military Etiquette

ever, this summer, the only legitimate way to reach thoughts of the sea, is by thinking of our Navy. I have often spoken of the code of etiquette which exists in the royal sport of yachting. Do we know as much about our Navy and its new branches, the Naval Reserves, which have become so popular this year? This Naval Reserve has, in fact, become one of our latest fads—if you can call it such—and it will be particularly popular on the seacoast and naturally at Newport and other watering places this summer; so it will be wise to be up to date on naval etiquette if one would enjoy a successful season, and the Navy has as severe a school of etiquette as the Army.

Then, too, there is a general tendency to look ahead and to pave the way for a future Merchant Marine which shall be worthy of attention. I know that there is a prejudice against the

founded their fortunes in that calling.

One may get all the information one requires about the Naval Reserve and the Navy itself in a little volume called "The Naval Manual." Though compiled for the use of Naval Boy Scouts, this book contains much information of value to grown-ups. There are two points in Naval etiquette which

may prove especially interesting; in saluting an officer, an enlisted scout should stand at attention and touch his cap, and he should always salute when addressing an officer or when addressed by him. Another custom of the Navy is that of raising the flag at eight in the morning and lowering it at sunset. On each occasion, the band plays the "Star-spangled Banner," and all the officers and men face the flag and stand at attention. When the flag reaches the peak in hoisting or the rail in lowering, all the men salute. The correct way to half-mast the colors, is to hoist to full mast and then haul halfway down.

THE GARB OF OUR NAVY

The uniform of the Navy is in itself an interesting matter. Anyone familiar with such matters can, of course, tell the rank of an officer from the insignia on his coat collar and the stripes on the sleeves. Then, nowadays, one sees so many unfamiliar uniforms about the street, that instruction in such matters is more than timely. The commissioned officers of the Naval Boy Scouts have an olive-drab cloth uniform. The dress trousers are made without side or hip pockets or strap. The seams are plain, except that a stripe of black cloth, one half inch wide, covers the outside seam from the lower edge of the belt to the end of the leg. The coat of commissioned officers is single-breasted and is trimmed with black mohair braid.

Common sailors, as a rule, wear black handkerchiefs under their collars. This custom is a survival from the English Navy; ordered long ago as mourning for Lord Nelson, it has become an established custom even in this country. This neckerchief, which is worn by all enlisted men, except chief petty officers, bandsmen, officers' stewards and officers' cooks, must be of black silk, thirty-six inches square, and must be tied in a square knot, with the ends from four to six inches long; the knot should be directly under the neck opening of the shirt or jumper.

Hostesses whose dinner lists this summer are likely to bristle with names notable in Army and Navy circles, will find it convenient to know the relative rank of Army and Navy officers. This is most important, for the rules of precedence are as rigid here as with royalty and the nobility. Perhaps these matters may seem a bit technical, but the sea is coming in to its own, and it is worth remembering that it is admitted that the most graceful of dancing men have been officers of the Navy, particularly the Americans. With our immense seacoast to defend, the Navy must come first in all thoughts; and all manner of naval militia and merchant marine schools and camps and companies are well to the front this summer.

A WORD ON FASHIONS

American hats are, as I predicted, in almost universal use this season. The shapes of the straws are more graceful this year, but the panama is king of all hats. The best panamas are still expensive, but they last a lifetime. There is a return to the turn-over cuff in silk and negligée shirts. The patterns of the shirtings are almost altogether in small stripes of a darker shade than the material. I have seen some white crêpe shirts with tan stripes, and others in blue with a bluish green stripe. Stripes are also the prevailing pattern in ties.



Merchant Marine socially. Absurd, of course. I have met most charming and well-informed men who were in the service of the English and French shipping lines, though owing to the glamour of the Navy, there is a regrettable tendency to rank the Merchant Marine in comparison with the Navy in much the same relation that the consular service has to the diplomatic. Present conditions bid fair to change all this, and many of us are gaining courage to remember that the proudest New England families have



E. O. Hoppe

M R S . J O H N L A V E R Y

Mrs. John Lavery, wife of the noted Irish portrait painter, is a distinguished member of London society. Like all true artists, Mr. and Mrs. Lavery are much interested in interior decoration; together they have decorated their London home with unusual and beautiful results. Mrs. Lavery is an American woman and before her marriage to Mr. Lavery was the widow of the late Edward Livingston Trudeau, son of the famous tuberculosis specialist of Saranac Lake

FIRST AID TO THE INEVITABLE

We Hear Every Day that Because a Thing Is Bound
to Happen, We Should Aid It; If What Is to Be,
Will Be, Why on Earth Does It Need Our Assistance?

THERE is a certain form of argument in very common use among us which ought to be forever utterly abolished. And its familiarity is an unfortunate illustration of our careless attitude toward matters and forms of thought. We hear it with perfect equanimity every day,—not only without objection, but even with some easy measure of acceptance. This is the argument that because a certain event is bound to happen, we ought not to oppose it; that we may as well support some cause or other since in the long run, sooner or later, that cause will surely triumph. Eventually (we are told), we shall do thus and so; then why not now? But this is not an argument, it is an insult. It is not merely nonsense, but such a piece of nonsense as, taken seriously, denies to the person who utters it ordinary intelligence, and to those who hear it, ordinary self-respect. And yet we do take it seriously and with no thought of offense; so much so that it is even successfully employed in advertising, when there is, of course, no possible intention to offend.

IN the first place, it is absurdly illogical. We reason from the known to the unknown, from the accepted facts to the consequent probability. But the man who asks your support of, say, national prohibition on the ground that national prohibition is "bound to come," is asking you to accept as a fact his own personal possession of the gift of infallible prophecy. Why is it bound to come? Because he says so. Why does he say so? Because for sundry reasons he hopes and believes that so it will be. And for what reasons? But that is precisely the question. Because he is a prophet, we are to help to make his prophecy come true; for if his prophecy comes true, then he is a prophet. Or again, suppose that the prophecy in question is indeed correct. Suppose that suffrage, for example, is really certain to be adopted, whether we like it or not. Very well,—what is to be, will be. Then why need we assist the inevitable? Oh, but our help can hasten the ultimately inevitable event. Why, if that is so, then our opposition can retard it. And with that a deeper depth of fallacy lies revealed, for the event is at once made dependent upon our will and independent of our will. We are to control something because it will surely come. Surely it will; almost anything will, whenever enough of us vote for it and put our support behind it.

ONE would think that to such a paradox, to such dizzy circles in the brain, we should listen only with laughter. Yet we do not; we listen very solemnly, and, in so doing, we accept, in lieu of a silly offense to our intellect, a wanton slur upon our morals. For there is just one possible case in which the argument from the inevitable is not ridiculous, and that case is when this argument is urged against a coward by an obviously overwhelming force. If a strong enemy says, "I shall conquer you; therefore, do not resist," that may be common sense. But it can not be common sense to any one who has common courage. Every instinct of honor, every shred of chivalry, is flat in the face of it. A man does not lie down before Juggernaut; a woman does not rush into the arms of the invader. And rightly, for the only way to achieve even an easy victory is to accept the battle against odds. The giant may not be a giant, after all: we shall never know unless we try his strength; certainly not if we take his word for it. Even in a game, we justly despise the quitter, and the quitter is precisely the person who gives up when his opponent seems likely to win. In this, as well as in its merely logical aspect, the argument from the inevitable begs the question; only here, it begs the moral question. The question for decent people is not whether this or that will probably succeed; the question is whether we want it to succeed. If we believe in suffrage or prohibition, then we ought to support it, though it appear a forlorn hope. If we believe suffrage or prohibition to be wrong, then we must oppose it, and all the more if the danger seems to be desperate. We resent the offer of a bribe, or the proposal to profit by a lie. And we are just as much bound to resent the imputation of such moral cowardice as to support whatever claims to be inevitable.

THESE are not gentle words. It seems rather violent to say we should receive with ridicule or wrath an argument which we are accustomed to hear with serious good humor. But that is just the trouble. It means that we do not use our minds to discover even blatant fallacy. It means that we vaguely tolerate all sorts of arguments and opinions, even when they are insolent. That is why we permit so many actual facts which it is our business to prevent. And this is not a little matter. It is a very great matter indeed.



AND NOW THE MAGPIE GARDEN



The Garden Is about the Only Thing Around the House That We Haven't Put on the Black-and-White List and Now Some One in England Has Done It

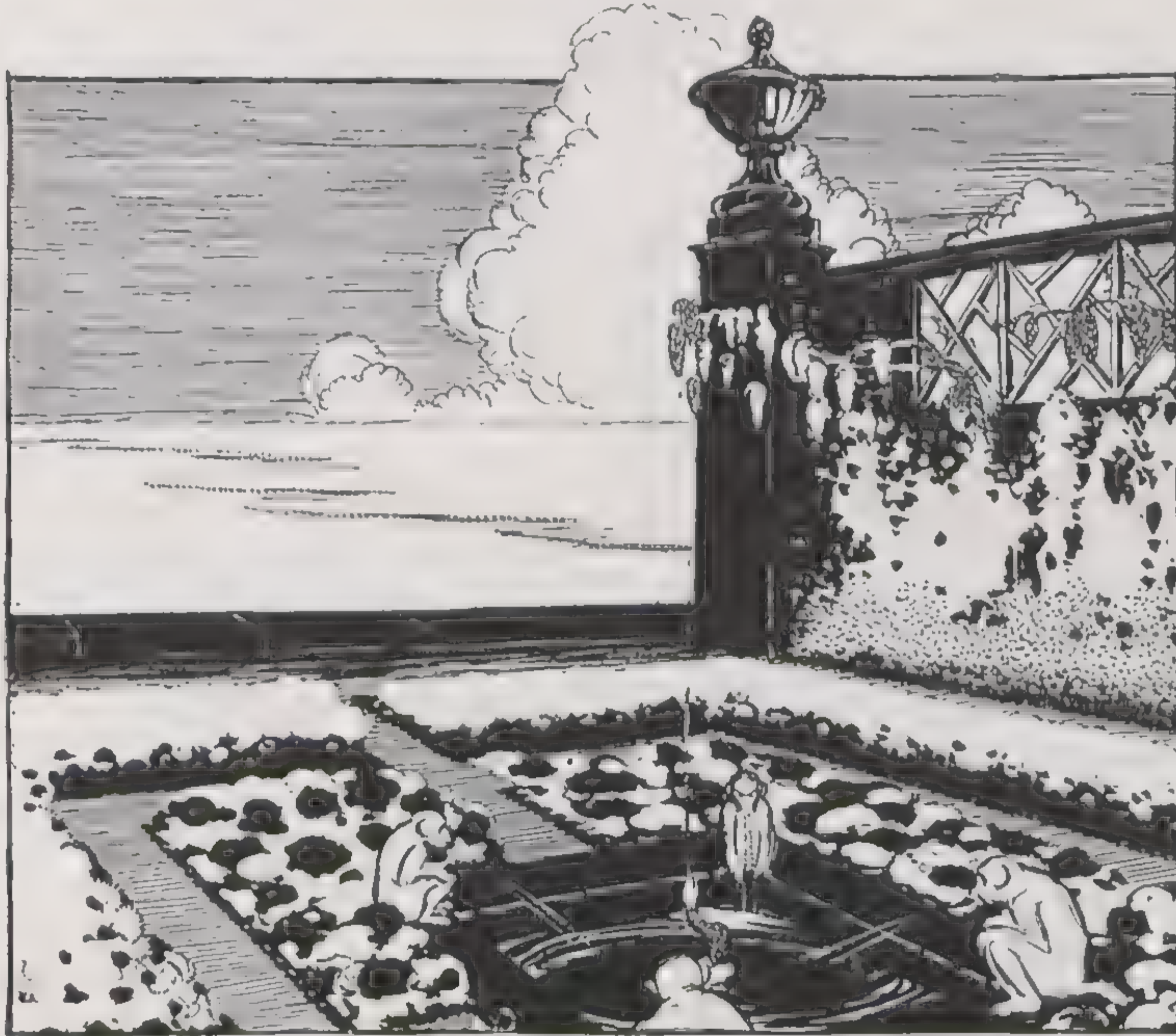


THERE have been blue gardens; gold, gray, and rainbow gardens; but a truly black-and-white garden is a new story. In England, somewhere in Sussex, one may surprise this fantasy in the act of greeting its second summer. The gaiety with which it manages to do this, in spite of the fact that blacks and whites only are admitted, would turn a tiger lily green and wound the sunflower's soul. The garden looks out to sea towards Calais, so that at one end of it there is always a picture of changing color and a background of beauty for the bold mosaics that fill the parterre from May to Michaelmas.

In late tulip time (and English tulips, with true English deliberation, linger long), the scheme begins to vindicate its audacity. Masses of the splendid sombre Darwins are counterbalanced with pure white cottage tulips and the lovely Cynet; for the deep tone, La Tulipe Noire, blackest of all, with the Sultan, a striking second, and with Zanzibar, Zulu, Shakespeare, and Leonardo da Vinci; gorgeously gloomy; all of these. Occasionally, clumps of the flecked and feathered English florist tulips appear: Black Diamond, Proserpine, Wedding-coat. Velvety black violas carpet the parterre beds and the borders, drifts of white alyssum foam over the edges, in a word, the black-and-white ball has begun. With June, all sorts of white flowers come in with a rush; and that other debutante, July, has a very full card indeed. By Michaelmas time, when the whole place becomes a glorious mass of feathery white, the garden may be said to have entertained the best white herbaceous society and all the admissible blacks.

AN ECCENTRIC LITTLE HOUSE

The garden belongs to a black-and-white house built on the pleasant low lines of all good little English country houses, but otherwise whimsical and unashamed. Instead of the familiar red roof and timbered walls, the house is of plain, rough, very white cement, crowned by black shingles and black tiles. The white length of the house on the road-side is broken by the black entrance door flanked by white tubs bound with black hoops and filled with seasonable white flowers. Flush with the house, in front, runs the garden wall of black glazed brick, with sections of white trellis let into the top to about one-third the wall's depth. In the early summer, white wistaria and the mountain clematis fling their foam-colored blossoms across the black surface and climb through the white lattices.

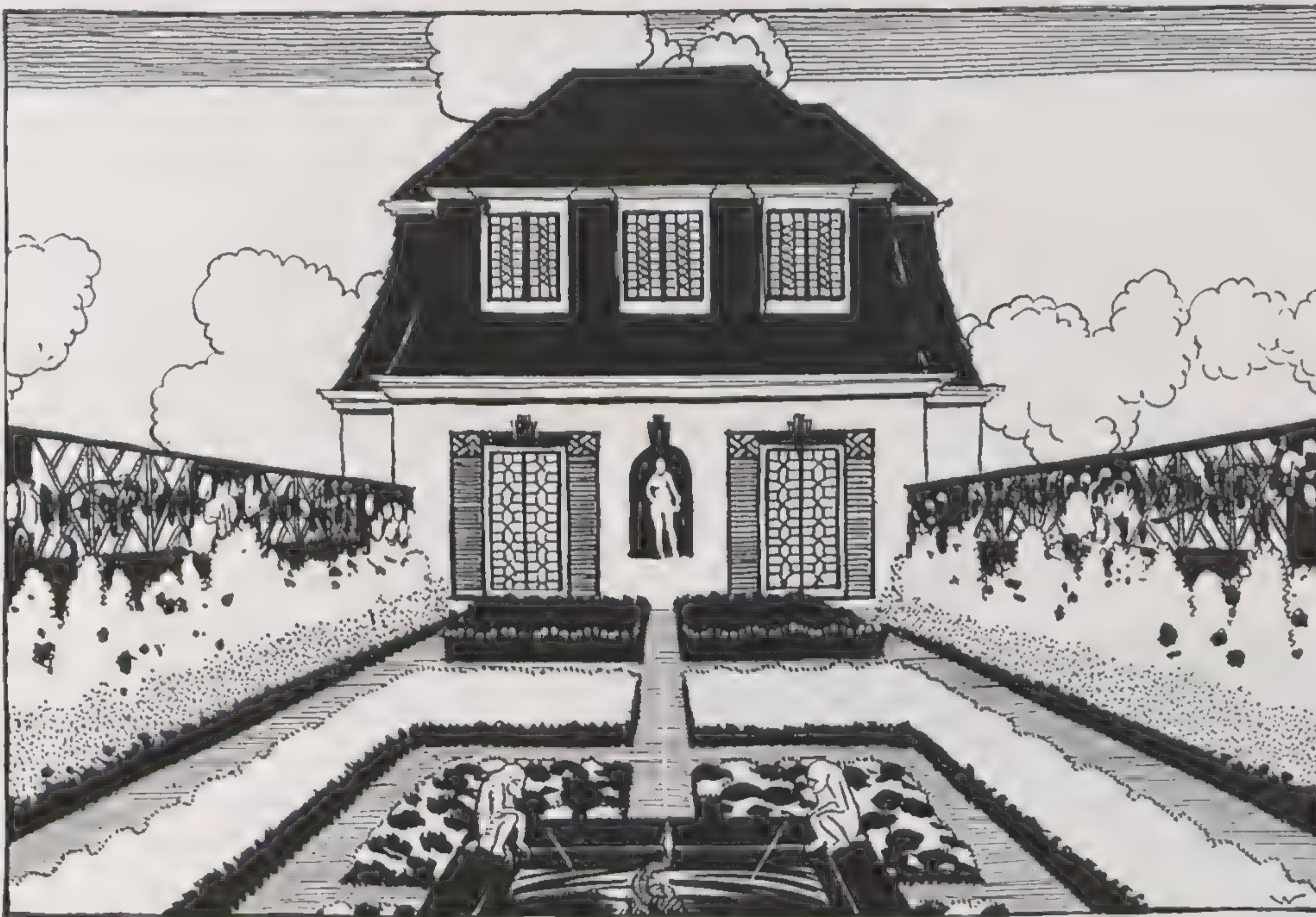


It is like a scene in a Hindu fairy story: in a black and white garden that seems to merge into the sea, is a black marble pool, guarded by four white marble monkeys who constantly torment a black-bronze snake

Clumps of dark wall-flowers colonize along the top, and crowding in among these are flowery clouds of white; filling in between the black-and-white tulips; magnolias and white columbines appear in the border. To persons motoring by, the little house appears no more eccentric than, say, a Piccadilly "Knüt" in conventional evening dress.

But now we shall go into the garden.

Through French windows, leading on to a terrace of black and white stones, one is lured by a most amusing departure in outdoor "decoration." The paths are of white sea-shells edged with black "rope" tiles; yes, the same horrors that once framed every Victorian flower-bed. In the center of the parterre is a pool, the basin of which is made of black marble with a few white pebbles on the bottom. On



From the sea end of the garden, one looks across the blackness of the marble pool and sees the black-and-white flower-beds and the tall white flowers against the black glazed brick wall

each corner of the rim sits a white marble monkey playfully spurring water at a black-bronze snake rising from the pool. The snake, not to be outdone in kittenishness by the marble monkeys, shoots a jet of water straight into the air. Each angle of the black pool intersects a white blossomy bed, gay as any Pierrot, with black velvet-like patches. The outer border of the parterre shows only an occasional note of black, and beyond it, across the dazzling sea-shell paths, is a great white border, terminating in irregular, tall, snowy masses against the coal black wall. The garden is small, as befits its wilfulness, and square, as gardens do well to be when they can. At the sea end there is a big drop, and the black and white seems to dissolve softly into the blue. Running the full width of the garden, at this extreme edge, is a black marble tank strewn with white pebbles and supplied with running water. The flowers bordering this channel form a veil to the distant view: sometimes the feathery fronds of gypsophila, or, at another time, the delicately-tinted Iris Florentina, tempering with its subtle odor the more violent perfume of the Lilium Candidum which grows near it. The wall at the sea end terminates in two massive piers of the black glazed brick surmounted by white Italian vases filled with white flowers. Buried in blossoming branches at one far end of the garden, is a quaint black-and-white dove cote. Occasionally there is a flutter of fan-tail pigeons, *blanc-et-noir* among the flowers. From month to month the garden holds to the sound principal that only one kind of flower shall appear in the parterre at a time; that is, one besides carpet-plants and edging. The parterre flowers are kept low so that the design appears as clearly as that of a black-and-white Roman pavement. The wall border repeats the note of the parterre flowers in masses of taller varieties, but admits as many other harmonious sorts as the season offers.

THE MAGPIE GARDEN

A certain care is taken to choose flowers of a pure cold white, not ivoryish nor slaty-bluish ones. This helps to maintain the color scheme, as the very white flowers make the dark flowers look black, which is all the black-and-white enthusiast asks. But there is, in this Sussex garden, no straining for effects. The first duty of any garden is to be simple and beautiful even if it chooses to be different. White flowers are the important thing in the garden described, and they (Continued on page 80b)



MME. SARAH BERNHARDT
"QUAND MÊME"

(Left to right) Mr. Whiteright Watson, Miss Katharine Porter, and Mrs. Whiteright Watson were snapped just as they entered the field. There were six events in the United Hunts Meet, ranging from a race of one mile to the severe test of the Timber Toppers' Champion Chase



Mrs. James B. Eustis was an interested and interesting spectator at the United Hunts Meet. She was one of the many smart women who sponsored capes; over her black serge frock, she wore a black cape lined with dull white satin. Her close-brimmed hat had a tam-o'-shanter crown, and she wore a dotted veil

Two photographs by Kadel and Herbert

(Below) Mrs. Robert Low Bacon exhibited "Reikie of Glenmere," her West Highland terrier, at the Nassau County Kennel Show. The nineteenth of May was a busy day for lovers of animals; both the dog show and the United Hunts Race Meet took place on that day. Many people visited the dog show in the morning, lunched at the Turf and Field Club, and then watched the races



(Below) Mrs. John W. Minturn showed the affable British bulldog, "Rocklife's Uncle Sam," at the Nassau County Kennel Show. Mrs. Minturn was extremely chic in a black and white checked suit and a big hat of yellow straw faced with tête de nègre silk and banded with a narrow tête de nègre ribbon which tied in front. Her stockings and Oxford ties were brown



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(Above) Miss Hannah Randolph (left) and her sister, Mrs. Philip Stevenson, who was Miss Emily Randolph, climbed to the topmost rail of the fence, the better to watch the races at the United Hunts Meet

SOCIETY SPENT ITS AFTERNOON AT

THE RACES AND ITS MORNING AT

THE NASSAU COUNTY KENNEL SHOW



© Underwood and Underwood

**SOCIETY BETOOK ITSELF TO
BELMONT PARK FOR THE SECOND
UNITED HUNTS RACE MEET**

(Below) Mrs. Payne Whitney was accompanied by her daughter, little Miss Joan Whitney, and by little Miss Lydia Dadmun (left), the daughter of Mr. George E. Dadmun. Master Jock Whitney occupied the front seat of the motor. No wonder they all look so pleased, for "Cherry Malotte," Mrs. Whitney's famous horse, won the United Hunts Steeplechase. It's getting to be a habit



© Underwood and Underwood

(Above) Mr. and Mrs. Frederick T. Frelinghuysen were among those who watched the races from the back of their motor. That's one of the accommodating things about Belmont Park, where the second United Hunts Race Meet was held; from the parking space, one can have a perfectly good view



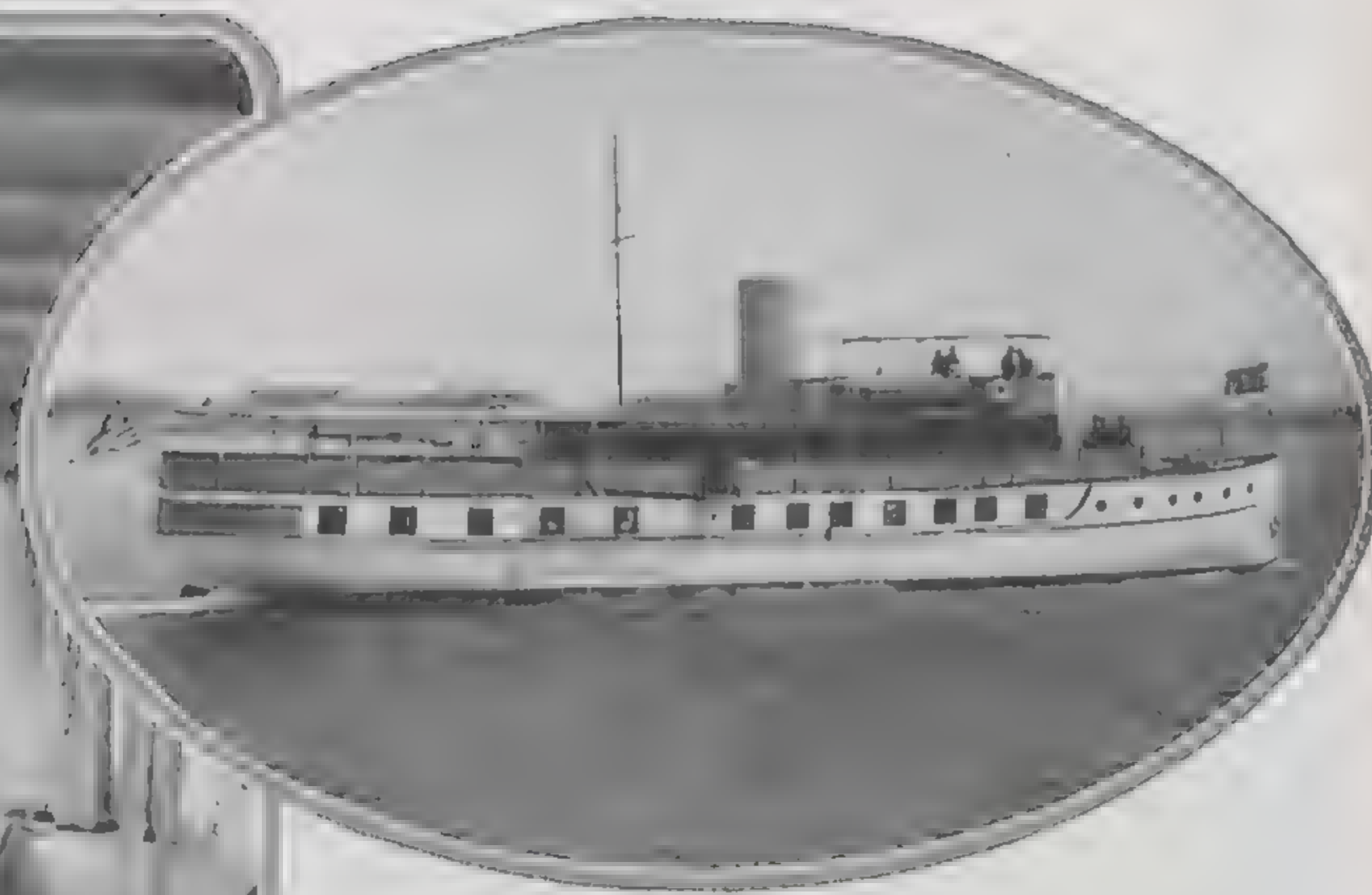
(Above) Mr. and Mrs. George D. Widener "rooted" most enthusiastically for "Skibbereen," — and their wish was granted, for the horse won the Hampton Handicap Steeplechase. "Skibbereen" belongs to Mr. Widener's uncle, Mr. Joseph E. Widener, who came from Philadelphia to watch his horse's victory



(Left) Miss Adelaide Sedgwick and Mr. Francis Roche were interested spectators at the races. Miss Sedgwick wore a frock of dark blue taffeta, collared and cuffed with écreu lace; a scarlet flower at her waist repeated the color of the poppies on her blue hat. Many women put aside coats and furs, for the May weather, on this day, condescended to be reasonable

Mr. and Mrs. John Stewart Pettit returned from their wedding journey in time for the United Hunts Meet. Mrs. Pettit, who until a very short time ago was Miss Marion Kennedy, is always deeply interested in any sporting event. At the races, she wore a chic suit of sand colored jersey and a brilliant purple hat





THE LAST WORD IN DEEP SEA

COMFORT IS MRS. ROBERT K.

CASSATT'S HOUSEBOAT, THE "GADFLY"

(Upper right) The "Gadfly" combines the comforts of a house-boat with the seagoing qualities of a yacht; in fact, she would bear a startling resemblance to a yacht, were it not for her square windows. She is constructed of wood substantially, and is one hundred and seven feet overall

(Upper left) The dining-room is in the cool color scheme of cream and blue. The paneled walls—all the interior of the "Gadfly" is paneled—are gray, outlined with blue, and the furniture is painted an odd shade of blue, outlined with gray. These interiors are the work of Frank N. Dowling

(Left) One of the large bedrooms—"stateroom"—seems far too uncomfortable a word to apply to such a delightful place—is gay with crisp French cretonnes. All the furniture is finished in soft-toned enamel, and the walls are paneled to match. All the woodwork of the "Gadfly" is light

(Lower left) The living-room is divided from the dining-room only by glass doors. Like the dining-room, its walls are gray and its furniture blue; but the furniture is covered with Chinese printed linen. One or two chairs are covered with mauve silk, and Chinese lamps are effective additions

(Below) There are two large staterooms and three smaller ones. The beds of the large ones are covered with cretonne, and the soft-toned furniture matches the walls. Every room in the "Gadfly" has a taupe carpet, as a pleasant background. The "Gadfly" was designed by Gielow and Orr of New York and built in the yard of Kyle and Purdy



It's strange,—they can take a little slip of a cream and white checked serge dress with no particular air at all, put a woven tan cord belt and tan tassels on it, and it assumes one of those nonchalant lady Vere de Vere attitudes. The rose velvet and Georgette crêpe hat helps too

It's pale green linen, and the lines are cords of a deeper green. The simple collar and cuffs of white piqué just naturally call for a black patent leather belt: white piqué always does. There's a hat to go with this, and it's tan straw, all banded with a wide Roman striped ribbon

**THERE ARE MANY WAYS OF KEEPING
COOL, BUT ONE OF THE MOST CHARMING
METHODS IS THAT OF SURROUNDING ONE-
SELF WITH HATS AND FROCKS LIKE THESE**

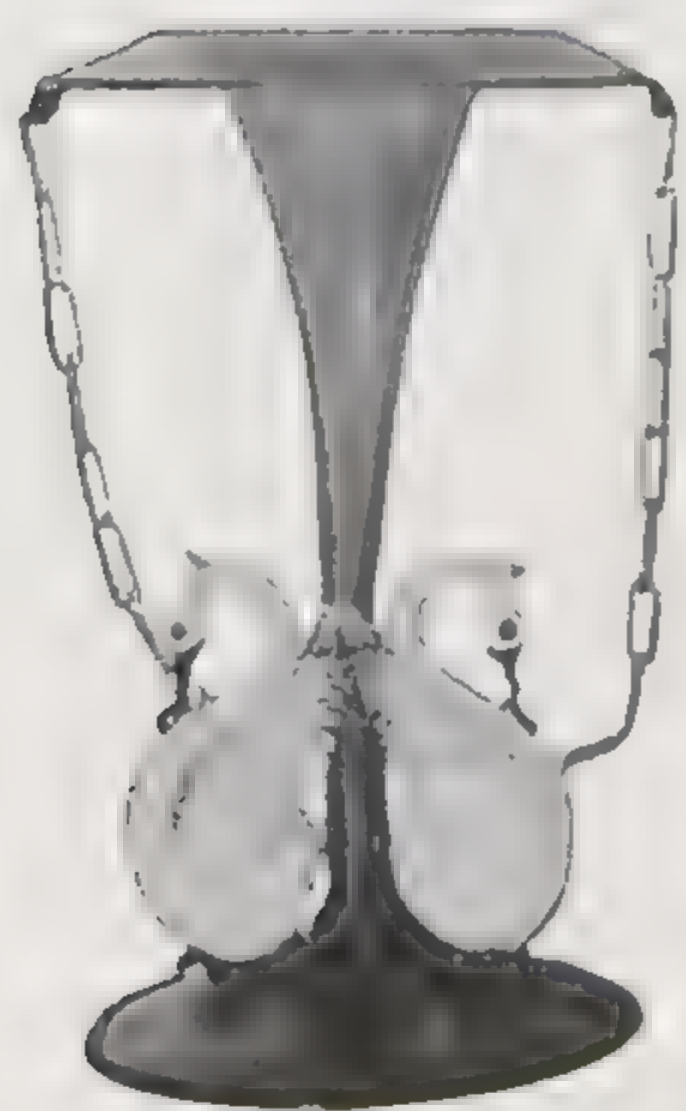
FROCKS FROM FRANCIS WILLARD; HATS FROM MERCEDES

(Below) When they go and make it of black and white chiffon and trim it with bands of plain black chiffon, it's famous before it starts to do any thing at all. There's only one kind of hat that could really understand a dress like this, and that's a black lace, faced with black satin, and there's only one kind of belt which should be worn with it, and that's a belt of jet beads, hand-woven

(Below) In this July weather, the big achievement is to get into a costume that will make you feel both cool and well dressed for the occasion. This frock of apricot colored cotton crêpe is certainly cool, and as for the well-dressed part—well, the frock is trimmed with gray cotton embroidery and gray grosgrain ribbon, and the hat has a brim of American beauty chiffon



THE RENAISSANCE OF THE DIRECTOIRE



Two swans, at the base of a slender Venetian vase, hold crystal chains in their black beaks

PARIS, last summer, was a very Renaissance of that gay and shortest period of its history, the Directoire. The artists and artisans abandoned their before-the-war modernity, and went back a hundred years to that delicious naiveté of the infancy of the French Republic. The air was full of tricolor; you couldn't get away from it. So we who were seeking beautiful old things in general, found ourselves studying this brief period in particular. We haunted the Musée Carnavalet, that incomparably personal museum of old Paris, and we found ourselves completely sympathetic with the Directoire society.

AFTER THE FRENCH REVOLUTION

The Directoire society was brief, covering a few short years, but the things that remain to us are so engaging in their chaste lines and in their determined faithfulness to the emblems of the New France, that we never tire of seeking inspiration among the documents which remain to us. When we study the old books of this brief period, it is too appalling to watch the progress of fashion into the extravagances of the Empire. It is like watching the progress of Napoleon himself, who so soon became spoiled with too great prosperity. There is an astonishing lack of relation between the heavy mahogany furniture covered with gilt appliqué and the delicate painted furniture of the Directoire, though one was the inevitable development of the other.

Perhaps there has never been such a complete revolution in taste as that which followed the French Revolution in 1790. Through the changing periods of the Directoire, the Consulate, the Empire, and the Restoration, the furniture-makers went swiftly through the whimsies of a new taste. The first of the periods which came about through the Revolution was the Directoire, which was refreshing to a degree of distinction. The idea of the period was simplicity and refinement, an ostentatious return to the classic, a deliberate contrast to the elegances of the hated Marie Antoinette. An old French journal of the period says, "Decoration and furniture became to the house what clothes were to the people. Everything speedily grew old, and in a few years was ridiculous and out of style." There was, in the beginning of this diverting period, a sort of intermission in the orderly

After a Period of Damask and Gilt, We Are Ready to Revive the Directoire, that Brief Period of Simple Loveliness and Almost Severe Classicism

By RUBY ROSS GOODNOW



Photographs by G. W. Harting

(Upper middle) Pear and satin wood were used for this commode; the wall is yellow, olive green, and lavender, the chair is dull green



The spiral decoration on this yellowish glass urn is black, like the handles and the peak on the top

history of furniture, the new aristocrats made creature comfort serve inspiration. They declared that the new furniture must be made to fit their needs; they could not be remade to fit picturesque furniture. Therefore they went to beautiful antique, and to the classic for forms and ornament. Certainly, the new forms had a simplicity that may have had its beginnings in the Greek art, but the dispassionate can only see fine Louis Seize forms stripped of ornament and moldings.

There is great evidence of a study of the art of Pompeii, however. This is shown everywhere by delicate borderings, and urns, and diamonds, and star-shaped medallions. Then there are other forms that repeat and repeat themselves, such as the swan, the ram's head, the urn, and the lyre; these are also reminiscent of Etruscan and Pompeian decorations. But the most entertaining ornament, to us who would employ this style to-day, is the audaciously patriotic use of the colors and emblems of the Revolution itself; the scenic toiles de Jouy that commemorate the triumphs of Napoleon or the pleasures of the period. These lovely old stuffs always found place for the tricolor. Not long ago we found a collection of old silks and toiles and brocades of the period, and the extraordinary variety possible in red, white, and blue, or the tricolor, gave us food for thought.

THE DELICACY OF THE DIRECTOIRE

There was a huge bedspread of blue moire, a plain expanse of blue on one side, but on the reverse were seamed selvages, and tiny woven ribbons of red and white. Such delicacy of rose; it does not accord with the bloody Revolution, does it? And then suddenly we remember the long muslin-clad ladies of David, with their blue ribbons and pink roses, and the attenuated lines of Madame Récamier upon her swan-like couch, and we see that a fine delicacy was characteristic of the period. Later the slender swans grew fat, and the sphinxes turned gilt and enlarged themselves upon red mahogany, and the little hoofs of chair and table legs became hideous claws. Beauty gave way to beast. The Empire produced more vulgar ornament, more elaborate forms, more stupid extravagances than any period that had gone before. It set its seal of heaviness and

(Above) The pleasures of the Directoire period are printed on this amusing textile; the canopied swing smacks of the Louis XV period

ugliness upon furniture in England and America, and we must have clear eyes indeed if we would separate a few good things from so many bad ones. All this rambling comment is because most people confuse Directoire and Empire, and condemn a wholly charming period for the extravagances of its vulgarly rich successor.

Directoire—one has a spacious vision of cool empty rooms, with pleasant artifice of marbleized walls instead of marble, with linens lightly printed in rose and blue instead of brocades, with precise urns instead of Sevres vases, with modest furniture painted in lines and symbols and long ladies wearing sandals and precious little else. A very artificial vision, certainly, but more convincing than Marie Antoinette's rustic hameau at Versailles.

Just now we are going through the same sort of taste, a revolt from a surfeit of magnificence, and that is why we find these innocent simplicities so useful. We are sick to death of marble and damask and gilt, and are violent to the point of denying them their proper places. Our appreciation of the Directoire style has nothing to do with our new patriotic fervor, for we still interpret our red, white, and blue in literal terms and tones, but the discerning students of patriotic art will find a lesson in the documents of the seventeen nineties.

THE USE OF TRICOLOR

The liberties the French took with their tricolor we can not imitate: lavender, and pinkish violet and cream color; who would see in that soft scheme a patriotic

expression? And yet that is what Paris is doing today with her old Directoire forms and designs, while we see our red, white, and blue colors as jolly good in bunting hung outside our gray buildings, but as too impossibly crude for interiors.

However, the possible varieties of the tricolor are infinite, and the pleasure to find in making combinations of tones of hundreds of roses and blues and whites is satisfying beyond words. It is like a game: given a difficult room, find the proper reds, blues, and, yes, whites, for it. The whites are a problem, too, you see. They may be green or bisque, ivory or gray, pink or yellow, but always white.

But, to take another leaf from the old French, one need not limit one's plans to the

three colors. Having established a basis, one finds that many woods may be used upon it, that paint without the depth of wood is insipid, that a little iron and marble are of great value, that deep greens and browns and virile blacks are necessary notes. Sweet are the uses of a limited variety! There is a perfect little house in Paris, the *p'tite maison* of Guy Arnoux, where this same limited variety makes a memory that will always be an inspiration, where a French soldier found time to do this house absolutely in terms of his beloved period, where even the children are like chubby David portraits. This house was so perfect an expression of the Directoire, or of our modern conception of it, that we abused

hospitality by analyzing it. Fortunate, isn't it, that like taste makes it good form to discuss one's host's house? A "great collector," save the mark, wants to do all the talking himself, in terms of Richness and Rarity, but the man who assembles things because he loves them, beams upon the guest who picks his house into a thousand appreciated bits.

From a real house, and a house to be lived in, we learned the lacks as well as the riches of the period. Of marble, bronze, china, and porcelain, there is great variety, but of glass as we employ it nowadays, there is very little. So, fresh in our eager appreciation, we conceived the idea of having our host make designs for glass suitable to the period, and, armed with a huge roll of drawings of fragile possibilities of love-

liness, we went our tedious bomb-threatened way to Venice. There we spent hours on the islands of Murano, watching the glass blowers essay new things. This was a horrible thing to do, we were told by our outraged friends, expatriate Americans, who would have had the Venetians stick to their old forms and colors. But our designs were true to old forms, and the Directoire-via-Venice glass that was evolved from the designs of Guy Arnoux is restrained and fine enough for any classicist. It is exquisite.

THE QUEST FOR OLD TEXTILES

Our other mission, that of obtaining old stuffs of the period, was far reaching, for, while many toiles were printed, only scraps of them are to be found. The factories were just beginning to revive
(Continued on page 100)



These exquisite pieces of Venetian glass were made after the designs of Guy Arnoux in the Musée Carnavalet. The motifs of the Directoire are seen here, in delicate colors and form.



A naive little thermometer by Arnoux was designed to be used in a room with Napoleon chintz.



The black walnut phase of the Directoire is represented by a marble-topped console standing beneath a portrait which was painted by a pupil of David.



The triumphs of Napoleon are pictured in tricolor on the cover of this sofa. Above the sofa is a yellow crayon portrait with a black glass frame.

HISTORIC GUNNERSBURY PARK

The de Rothschild Family Are Now the
Owners of that Famous English House
Where Princess Amelia Once Held Court

GUNNERSBURY PARK has seen many things in its long life. Its very name comes down from the wee, sma' centuries; "Gunnersbury" is probably derived from Gunilda, or Gunylda, who was a niece of King Canute and who once lived there. It has been many things to many people,—once upon a time, it was a manor house in the parish of Ealing, and after that it knew a long succession of aristocratic owners, until, finally, when George III came to the throne, it was purchased for Princess Amelia, his aunt. There she entertained lavishly for the be-wigged gentlemen and be-hooped ladies of high degree. Horace Walpole was one of the many distinguished guests; it was he who wrote to his friend, Sir Horace Mann, saying, "I was sent for again to dine at Gunnersbury on Friday and was forced to send to town for a dress coat and a sword. There, the Prince of Wales, the Duke of Portland, the Prince of Mecklenburgh, and others." In fact, so brilliant were the gatherings at Gunnersbury, that it was said to rival the court itself.

CHAPTERS IN ITS HISTORY

After the death of Princess Amelia, the house was pulled down, and the estate was bought by a Mr. Alexander Copeland, who built a mansion which still stands on the higher part of the

Gunnersbury Park is noted for the beauty of its grounds, which extend for many acres. This is the basket garden, a particularly beautiful bit; it is proof of how one can double the loveliness of a flower-bed by arching roses across



(Left) Through the arched entrance to the terrace one may see the cool shade of the famous trees and the gay color of the flowers that bloom along the walk

(Below) The house is built in the Italian style with stately columns supporting a portico. Aspiring palms and masses of climbing roses soften its lines



grounds. After Mr. Copeland's death, Gunnersbury Park was purchased by Sir Nathaniel de Rothschild, and it eventually passed into the hands of its last owner, the late Leopold de Rothschild, who was so noted for his many charities.

The house is built in the Italian style with a row of stately columns along its south-eastern front. The interior is exceedingly interesting; there are many fine paintings and statues and a wonderful collection of china. The walls are decorated with bas reliefs depicting scenes from Greek history. The pictures in the principal rooms are chiefly family portraits. In the billiard room a painting of historic interest portrays the introduction of Baron Rothschild into the House of Commons, on the occasion of his first taking seat there, in 1855. He is shown walking up the center of the House between his sponsors, Lord John Russell and Captain Bernard Osborne, and among the occupants of the front benches are Lord Palmerston, Disraeli, Sir George Cornwall Leister, Lord Stanley, and other celebrities of the time.

THE JUSTLY FAMOUS GARDENS

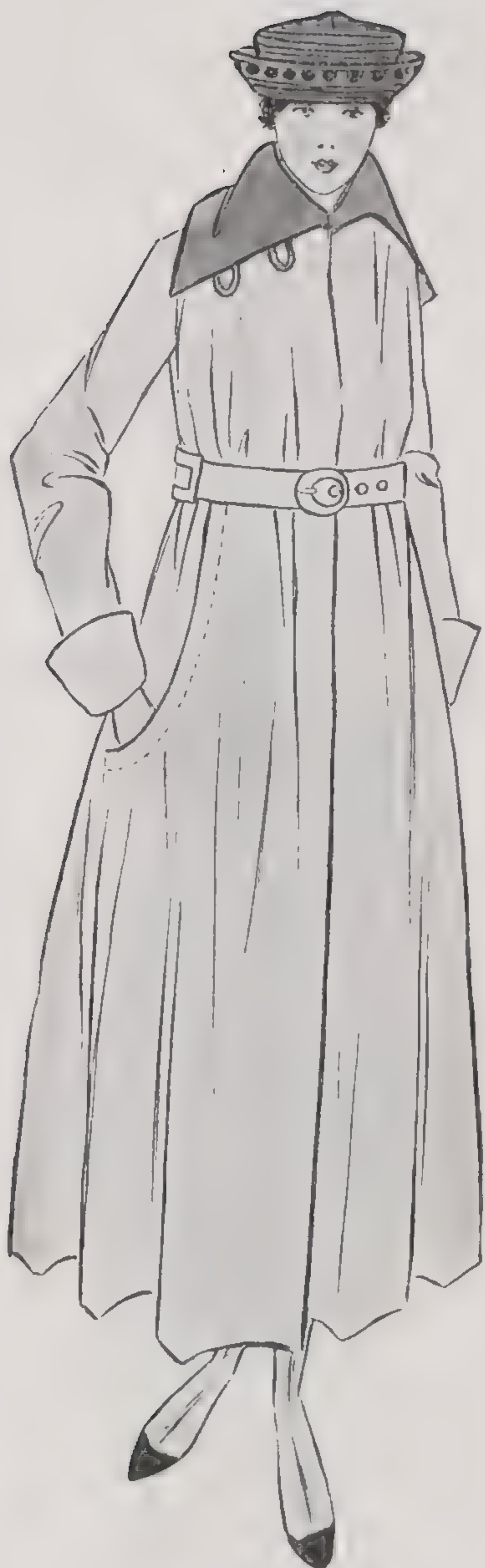
Gunnersbury stands on ground which it fondly believes to be high; it is high, for that matter, in comparison with the flat gardens which lie between it and the Bath Road. The grounds are famous throughout the countryside. They extend over nearly a hundred acres and are surrounded by a stone wall so high that the house is not visible from outside. The gardens are extremely beautiful and kept with scrupulous care. The estate is especially noted for its fine cedars and for its extensive vineries and hothouses. There are several ponds, so cleverly laid out that they look much larger than they actually are, and summer-houses dot the smooth green lawns. From one of these, which is known as the temple, one may obtain a view of the country and the Surrey Hills in the distance. The Princess Amelia added a stone archway to the park; it still stands, untouched by the century which has passed.

LANVIN MAKES USE OF TWO KINDS
OF SMART PSEUDO SKINS; THEY
ARE TRIMMING FOR SMART COATS

IF IT'S EMBROIDERED, THE
PARISIENNE WANTS IT, AND
LANVIN CERTAINLY HAS IT



It was Mlle. Cocca who appeared in "La Nouveau Scandale de Monte Carlo" and this old-blue woolen frock with black insets on its front panels—insets braided with yellow



When every one else thinks that white rain coats are improbable, if not impossible, Paris goes to work and makes one of white rubberized cloth, gives it a collar of dull blue swanskin material, and calls it a good-looking, practical coat, which it is



They used some of the material they call camelskin for the collar of this coat of periwinkle blue velours de laine. When the Parisienne goes in for a coat of this sort, and she often does, these days,—she simply must have a belt somewhere



Things like this pale rose, Georgette crêpe frock are all in the day's work of a Paris couturier; to us they are the making of a day. The black of this frock is satin, and the embroidery, straw colored beads. The black satin hat is trimmed with a jet ornament

THOSE THINGS THAT ARE
BORN TO BE UNSEEN OR BLUSH,
PREMET MAKES UNSUBSTANTIAL BUT VERY VERY ADEQUATE



In Paris, where they have poetic license to do whatever they please with ribbons, they put a bright blue one right around the bottom of a lace-trimmed rose voile slip, and then ran another one like it around the waist-line under the plaits



The Parisienne's soul color is a delicate rose—she admits it. You may be inclined to think that the rose color you see is merely the rose voile lining of her embroidered white tulle negligée, but the Parisienne insists that it is her aura



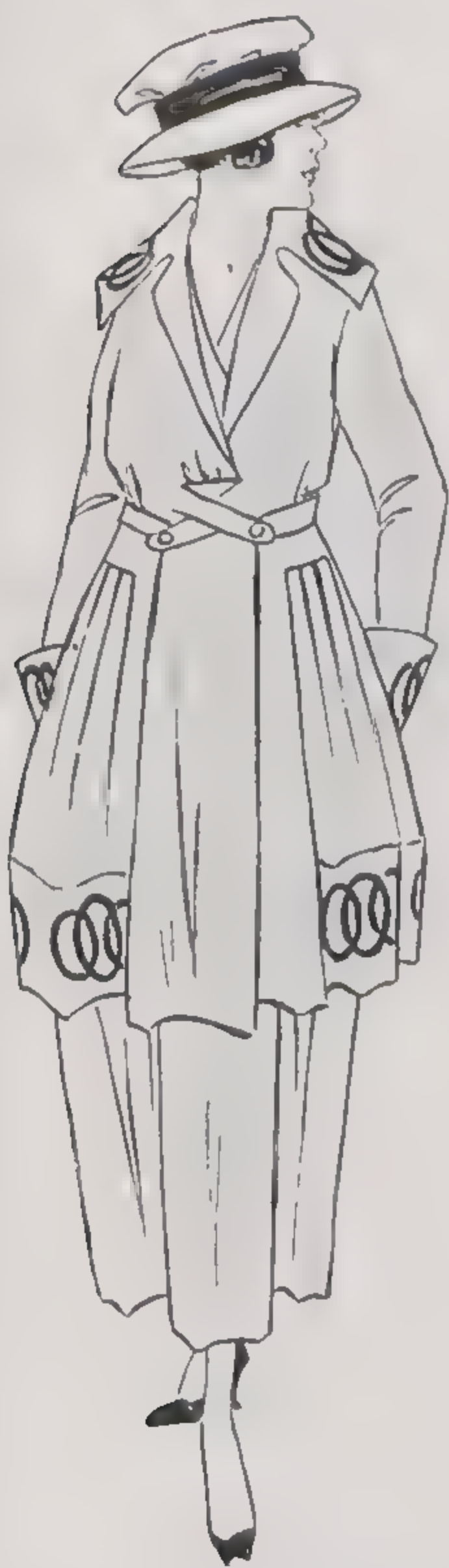
When the Parisienne makes up her mind to "try her hand" at color she stops at nothing. This was but a mere slip of white organdy until she had it embroidered with red flowers and trimmed with yellow ribbon



This is a sort of last word on the Parisienne and what she wears; it's her nightgown. In this case she prefers to retire in rose voile, all plaited into a top of white linon



It took white tulle for the bodice and white organdy for the skirt, to make this slip do what it does to-day. Rose ribbon is run through a casing of organdy; it goes all around the skirt and ends in a bow



To Berthe Hermance was given the idea of putting whorls of gray embroidery on a rose jersey suit



Lesser people put cheviot and crêpe de Chine asunder; Berthe Hermance joins them together in a blue coat

THUS DO LELONG AND
BERTHE HERMANCE
EMBROIDER THE SIM-
PLE FACTS ABOUT SILK,
SERGE, AND JERSEY



Give Berthe Hermance some gray jersey, and she'll add plaid collar and cuffs, and come to this result



Blue satin, blue mousseline, and gray embroidery,—it took Berthe Hermance to put them together



There are just blue serge frocks, and then there's a Lelong blue serge frock; that has gray embroidery and a satin collar that is gray, too



A Lelong frock of blue changeable taffeta is striped broadly with white, which, in turn, is striped narrowly with black. It is collared with organdy



Over a simple white satin gown Lelong slipped a cloud of black tulle, and then embroidered one sash-end, as a final touch of sophistication



No self-respecting woman ever grows old, any more; she just gracefully ceases to be young. Her costume helps her to do it,—especially if her costume happens to be a frock of gray satin over a black satin underskirt

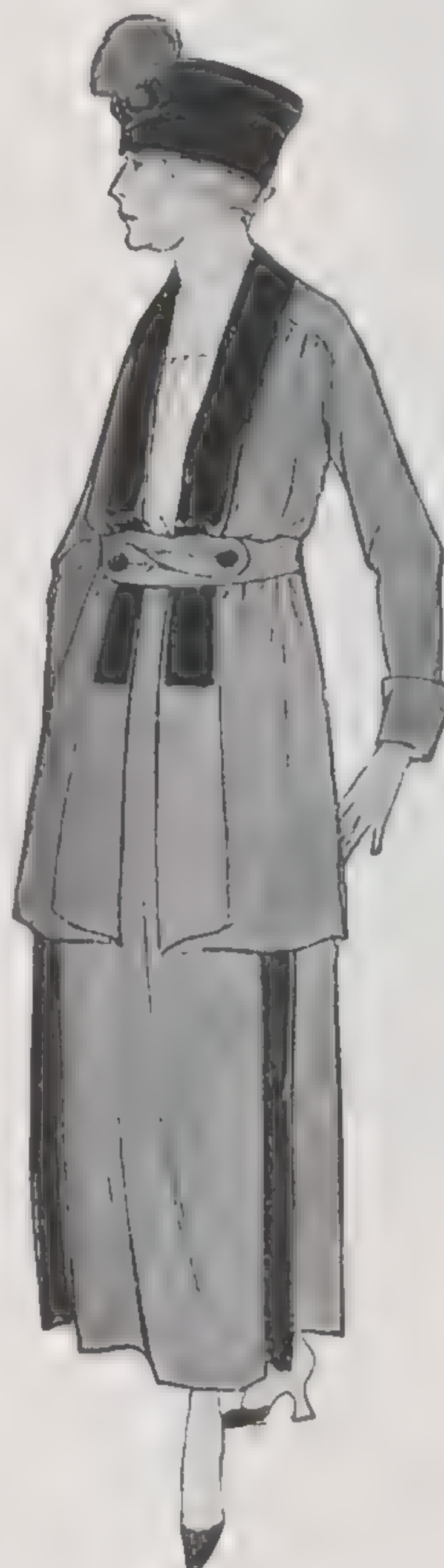


A gown of dark blue satin draped in long graceful folds is lined and collared with brown satin; it's extremely odd, and it's also extremely charming, and what more could any woman want?

Grace of line is the first essential, and it can be done even in a tailored suit, if one follows the example of this suit of beige tussur collared with black satin. A chic blue satin frill tops the simple black satin hat

Note.—Patterns of designs shown on this page will be cut to order in size 36, price \$3; in sizes 38, 40, and 42, price \$5. All orders for patterns should be addressed to Vogue Pattern Service, 19 West 44th Street, New York City

**COSTUMES LIKE THESE ARE
CHOSEN BY THE WOMAN WHO
GRACEFULLY CEASES TO BE YOUNG**



Soft materials do kind things to one's figure, and soft colors do flattering things to one's complexion,—and so one chooses a gown of gray foulard striped white and mauve, and made with revers of purple satin

A blue serge suit is the common meeting-ground for all ages. It can be the most dashing of garments, or the most dignified; if it's to be most dignified, it's cut on these lines and banded with black satin

SMART FASHIONS for LIMITED INCOMES

EVEN in hot weather, very hot weather, fashion makes her demands, and if one must be smart, no matter how high the thermometer, there is nothing like organdy to be smart in. The greatest of sins is to look as though you were conscious of the heat—one must ignore it, and the fact of wearing a frock of organdy—especially in some of the charming pastel shades that seem to associate themselves with the long summer twilights, makes that task easier. Organdy may be made into the most charming of frocks for both afternoon and informal evening wear.

The sketch at the left in the middle of this page gives an idea of how very attractive a simple frock, without the faintest suggestion of lace or ornament, may be, when its material is organdy. Tucks, cordings, and bows of the organdy are the only trimming the frock is allowed and it is more than satisfied. The line of the round neck is softened by a narrow plaited ruching of picot-edged organdy and finished with a narrow cording, which ends in a tiny bow. The frock buttons in the back with white pearl buttons. The panniers are in reality a second skirt which is slit open at the front, picot-edged on the outer edges, and doubled back to the girdle, where it is held in place by a band of the material, which ties in another tiny bow. The frock would be particularly charming in pale orchid or almost any other light shade.

BRAVO, MERRY CLOWN

Summer is a merry clown that is playing all sorts of tricks upon us, but most of the tricks are so charming that one forgives his buffoonery. Now this combination of organdy and a more substantial material, while unusual, is not at all infrequent this season. For afternoon wear, many smart frocks of taffeta and foulard boast extravagant ruffles, long-waisted bodices, and crisp facings, all of organdy. And, latest of all, is a model

Even Hot Weather Insists Stubbornly That
We Be Smart—and Organdy Is the Coolest
of All Possible Things to Be Smart In

Although at first glance, the gown seems elaborate, it really may be achieved surprisingly inexpensively. The foundation is of that dependable black chiffon or net, and over this is a full straight skirt of black lace. The charming bodice is nothing but a short Eton jacket of the lace, cut away at the front, and made with wide straight sleeves. The girdle and the bouquet which ornament the bodice could be of satin in almost any color one wished.

TO THE EVER FAITHFUL TAILORED SUIT

A sack suit with loose straight lines is particularly pleasant to think about in hot weather, and the one illustrated at the right in the middle of the page has a charm all its own and of its own. The material is balsam green tussur silk—as cool looking as green leaves. The coat is one of those almost magic coats, the sleeves, unbuttoned and fastened to the sides of the coat, makes it into a cape. The vest, the rolling collar, and the buttons are of fine white piqué. In the motor, at the country club, or in town, a suit of this kind is a valuable asset of the smart wardrobe. One might say that a tailor-made suit of any kind is a necessity. If one was obliged to eliminate all but one costume from one's wardrobe the tailor-made suit would be the very last to go. How women of Japan and China and Zulu do without them, is a thing that is hard to understand. The women of America will never say a long farewell to all their greatresses.

Straight lines still continue to be the lines; therefore loose sack coats, whether Eton or hip-length, are the coats. One can count on straight lines for the fall, and it is comforting to be sure of one of fashion's changing moods. Straight lines, too, are charitable to one's own lines, if they do not happen to be just the right sort. The hospitable doors of our mind are open to these sack coats—true friends of the too fat, true friends of the too thin.



She of the cool white organdy, tucked and corded and bowed, has, by chance, met her friend and is admiring her suit of balsam green tussur silk. The coat really is superhumanly clever—with a few manipulations of the buttons, it becomes a cape



of satin and organdy shown at the lower left on this page, which strikes a decidedly new note. The entire back of the frock is of pale green satin. The short overskirt at the back is made of two straight pieces of the satin. The underskirt would be lovely and not necessarily expensive in flesh-colored silk mousseline combined with white lace. The front of the skirt is a straight apron of white organdy, picot-edged on all sides, and the front of the bodice and the dainty puffed sleeves are of white organdy. Silver embroidery, which is always decorative, would be most effective on the shoulder bands and the wide girdle.

Green satin and white organdy leave their distant homes to unite on this cosmopolitan frock. Puffed sleeves of organdy are welcome

The kind designer who thought of a black lace frock and a black lace hat for afternoon wear was certainly in sympathy with hot weather fashions. A costume like this is especially desirable for a limited income, as it fills so many needs and it is becoming to all types, either blonde or brunette. In black too, one always feels appropriately gowned and not to feel appropriately gowned is the most exquisite of social tortures. The costume sketched at the lower right on this page is one of the correct ways to dress oneself when dining on a summer roof-garden or in a restaurant or a million other places that one might mention.

This black lace hat and frock have discovered the magic art of looking expensive—and the much more magic art of not really being it



SOME OF THE NEW DRESSES WHICH HAVE TRIED THE EXPERIMENT OF BEING ALL OF ONE COLOR, WITHOUT EVEN A RELIEVING TOUCH OF WHITE, HAVE BEEN TREMENDOUSLY SUCCESSFUL, AND HATS HAVE BEEN MADE TO MATCH

COSTUMES FROM MARJORIE WORTH AND RUTH ROBERTS

She walked down the garden path in her cool dress and hat of purple and white checked gingham. Her piqué collar and cuffs made a pleasant contrast with her skin, which was sunburned despite her parasol and the drooping brim of her hat, where the gingham slid down the crown and cuddled at one side into a soft little bow

This old-fashioned, new-fashioned frock, with its rickrack braid and its rolling collar, is all raspberry handkerchief linen. The hat, that one may go Julying in, is of Wenchow straw, trimmed with a soft band of crushed raspberry crêpe de Chine. The band of crêpe de Chine ventures under the chin



The calm of the very longest stillest summer day would be disturbed by the charm of this lilac mull frock. The bertha is outlined in rows of mull cording, and over the long clinging skirt, shirred at the top, frivols a loose bow of the material. The hat, of white dotted muslin from bow to brim, has a band of dotted muslin draped around the crown

The rickrack braid on this dress of yellow gingham with its white linen collar and cuffs and tie, is so popular that it has even been asked to take the place of the hem. The back of the wide brimmed hat of black Bangkok straw has a line as graceful as a bird's wing. The crown and upper part of the brim are faced with yellow gingham

The YOUNGER GENERATION

MODELS FROM JOSEF



It's like playing lady to wear a grown-up plaited skirt of blue chambray and a dimity waist featherstitched in blue. The shirred pockets add to the air of efficiency, and the piqué hat with its embroidered brim gives one a clear outlook upon things



When Valenciennes lace and insertion have as undisturbed a background as this English nainsook party frock, they show how square is their intent to adorn. A narrow pink ribbon sash runs in and out of the jacket-like waist



Maybe these brown and black cross-stitched squirrels get the crumbs that fall from the pockets on this little girl's pink chambray dress. The hat starts out being white and then, when it arrives at its brim, it decides suddenly that it will be pink



Of course she will be the belle of the ball. Her dress of English nainsook, with its rows of tiny tucks and Valenciennes lace, has two important pockets on the skirt. She's sorry the back of her dress doesn't show, for she is the proud possessor of a pink sash



What duck wouldn't be proud to walk with a little girl wearing a cross barred dimity dress with collar and cuffs and belt of jade green linen. The brown chenille on the crown of the milan straw hat matches the brim of brown milan straw



This frock of blue chambray for the beach has collar and cuffs of white dimity, bound in rose stitching, and a deep yoke featherstitched in the same shade. One can not blame this army of ever-blooming bouquets for invading the cotton crêpe sunbonnet

THE SPORTSWOMAN VISITS THE SHOPS

WARM July days bring a realization that one must have a large supply of practical tub clothes for morning and sports wear. This realization often comes after one is firmly ensconced in the country and away from the shops. The skirts, blouses, and sweaters in the photographs shown here have been chosen by the shops to meet this condition.

For every smart skirt there is an equally attractive waist, and surely one can never have too many waists in the summer time. A pretty waist suitable for country wear is made of cool white linen and is shown in the upper photograph on page 70. The front of this blouse is smartly tucked, and a narrow plaiting of the material finishes either side of the opening, which is fastened with small pearl buttons. The square-cut collar is untrimmed, while the turn-back cuffs are edged with the plaiting. Shown with this waist is a tailored skirt of white gabardine, with the bit of color so often desired, supplied by narrow stripes. This skirt may be had with the stripes in blue, rose, green, or violet color. The deep box plaits are stitched to the hip-line and the patch pockets are cut generously large for service. The small hat which is worn with this costume, is a novelty mixed straw of dull yellow and blue, and would be equally good for motoring, tennis, or golf. A navy blue silk cord is laid across the crown, while the tassels which finish the ends of the cord fall a trifle below the narrow brim.

THE CHARM OF CHINA SILK

The blouse shown at the lower left on this page, is one of the best models of the season for sports wear, and it is particularly interesting to the woman of moderate income, since it combines good

All Outdoor Sports Are Good Clean Fun,
So We Are Doing Them in Immaculate
White, with a Little Color on the Side



style and material with an extremely moderate price. It is made of white China silk, and the strictly tailored lines on which it is cut are softened by the wide collar. The tucked front is fastened with white pearl buttons. Cotton gabardine is deservedly popular because of its excellent laundering qualities and also because it keeps its freshness longer than almost any other material. The skirt shown with the blouse just described is of white cotton gabardine, simply gathered from under a wide belt which fastens with two large pearl buttons, similar to those that trim the large patch pockets. Suède is effectively used to trim the white milan sailor worn with this blouse and skirt. The suède is of dark blue, a color which can be worn with so many costumes. One piece forms the band, which is finished with a nickel buckle at one side, while a deep fringe of the suède extends over the brim.

THE SLIP-ON BLOUSE

The flesh-colored or white crêpe de Chine blouse at the upper right on this page is especially becoming to the essentially feminine type of woman. The blouse slips on over the head, as many of the smart blouses do this year. A narrow plaiting of the crêpe de Chine finishes the turn-back cuffs and collar, and is continued down one side of the opening, which is fastened with tiny pearl buttons. Pressed plaits are laid in from the narrow shoulder-yoke, which, like the sleeves, is set in with cording. The plaited crêpe de Chine skirt, which is so popular this season, is shown with the blouse just described. It may be had in flesh or white, as well as in gray. The crushed girdle is finished with balls of the material of the skirt. The charm of the waist shown in the

(Continued on page 70)

POSED BY VERA BERESFORD



Part of this sports costume has a decided Scotch accent; and that's the sweater of misty blue Scotch wool. The rest is a blouse of dimity and a skirt of piqué, both a crisp white, and looking very smart on the golf green. The hat we are mentioning last, because it is anything but least. The checks of it are made by weaving dark blue silk and white hemp braid together, and the clever ornament in front is of the same two materials; sweater, \$17.50; blouse, \$4.75; hat, \$24; skirt, \$3.95

These China silk blouses do just the right thing by the person who goes in for strenuous sports of any kind. The white gabardine skirt and the white milan straw sailor are a relief after the quantities of hectic sports clothes we've endured without a murmur; blouse, \$3; skirt, \$5.75; hat, \$15

It slips on over the head, this blouse of flesh-colored crêpe de Chine. It's a feminine little blouse, what with its narrow plaiting around its collar and cuffs, and its tiny pearl buttons. The skirt has a soft clinging way with it, for it is crêpe de Chine, white, although it may be had in gray and other colors. The crushed girdle is altogether nonchalant in its manner of tying sash-fashion and ending with little balls that don't care how they bob about; blouse, \$9.75; skirt, \$10.75

What three more perfect complements to a summer's day and summer's sports could be devised than a sailor to hide the eyes from a scrutinizing sun, a white gabardine skirt for freshness, and a slip-on sweater for trimness (that is, if the figure be slender). Hat, \$14; skirt, \$6.95; sweater, \$3.75



S E E N i n t h e S H O P S

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge.

Address Vogue Shopping Service, 19 West 44th Street, New York



A distinction all its own and not to be duplicated in colors belongs to the black evening gown, and its advantages are equal for the blond and the Spanish beauty; in crêpe meteor, tulle, and lace; \$48.50

THE problem of summer evening clothes is a pleasant one to solve this season, for the charming diversity of the present modes offers us frocks of many kinds and prices and for every varied occasion of the day or evening. A delicate blend of color is the cool chiffon frock for evening wear sketched at the upper right on this page. Its air of simplicity is misleading, for it takes an artist to blend successfully and to drape becomingly the several skirts of yellow chiffon over flesh pink chiffon and above an underskirt of flesh crêpe de Chine. The bodice is of flesh satin draped with yellow chiffon, and a dainty touch of color is given by the old-blue ribbons which encircle it, crossing in front and back. The unusual corsage bouquet is of the three colors, yellow, flesh pink, and old-blue, in chiffon made into soft flowers with satin hearts. The dress may be ordered in other color combinations, but this particular blending just described can hardly be improved upon.

TO SPEED THE SUMMER EVENINGS

Very different, but equally effective is the black gown at the upper left on this page, which is composed of lustrous crêpe meteor, black tulle, and a delicate black lace. It has a decided distinction partly due to its originality of design and partly to the richness of fabrics, for it is a well-known fact that a black gown attains an enviable distinction difficult to gain in color. In the back, each of the sash ends of the crêpe meteor is finished with a fine fringe made of jet.

One of the most beautiful of the spring models for evening wraps, made in gros de Londres of an excellent quality and lined to waist depth with a fine crêpe de Chine, is sketched at the bottom of this page. Rows of stitching and a single row of cording define the pretty yoke, which is in one with the soft crushed collar, and one end of the collar becomes a tasseled scarf to be thrown over the shoulder. This wrap may be had in almost any combination of color, with the lining in each case harmonizing with the tone of the outside.

SUITS FOR MIDSUMMER DAYS

The smartest thing in a midsummer suit this season is unquestionably the suit of pussy willow silk, a charming model of which is shown at the lower right on this page. When one considers that the entire suit weighs but ten ounces, the comfort of it for warm weather wear can not be overlooked. Dark blue pussy willow silk is chain-stitched in white, and the simple skirt is shirred moderately full and finished at the top with a heading. Its pockets are stitched in white. The same pockets appear on the softly belted coat, which has white pussy willow silk collar, revers, and cuffs chain-stitched in blue.

The Chinese grass hat worn with this suit is in natural color with a green hemp binding and a ribbon bow of matching green.

A correctly cut and well-tailored linen suit is an important factor in the summer wardrobe of many well-groomed women.



It is misleading, this air of simplicity, for a designer must be an artist to blend so successfully skirts of yellow and flesh chiffon over flesh satin, and add just the essential touches of old-blue; \$48.50



"Organdy," orders the mode, and no maker can play long with organdy without coming to ruffles. But what costume is so essentially summery as the frock of ruffled organdy? In colors; \$29.50



Many of the best linen suits now take their tailoring very seriously. This semi-fitting model is made in linen of excellent quality in white, in gold, or in Copenhagen blue; \$29.50



There is a "gentleman's agreement" of harmony between this wrap of gros de Londres and its crêpe de Chine lining. Porcelain blue and flesh pink is one of the harmonies; \$29.50



It may be stated as a fact that no midsummer suits will be smarter than those that pin their faith to pussy willow silk. This model is chain-stitched in blue; \$59.50. Chinese grass hat; \$10

The model shown at the bottom of page 65, second from the left, is exceptionally well tailored and is made of a good quality of linen. The skirt is a straight model, and the coat is cut with narrow plain shoulders and semi-fitted lines.

BETWEEN THE HOURS OF ONE AND SIX

The smartest dressmakers are showing frilly organdy frocks, so one of the smart shops offers the model at the lower left on page 65, made in pale colors of organdy with picot-edged ruffles, an underbodice of lace, and a black velvet sash with ends held by a knot of roses. It is pretty in white, but such shades as delicate blue and flesh, and similar soft colors are particularly favored.

The omnipresent apron is seen at its best in the cool cross-barred voile frock at the upper right on this page. The voile is in Chinese blue and white, and the apron, collar, cuffs, and the bands on the shirred skirt are of plain blue organdy. Its coloring and design make it a most charming country frock for a warm day.

Voile and organdy compose the very pretty soft frock at the lower left on this page; this has a soft fichu bodice, the ends of which tie over the pretty tucked back. The skirt has two deep tucks, each edged with an organdy frill, and a deep hem finishes it at the bottom. The crispness of the organdy is especially pretty against the soft voile. The frock is very successful in orange voile with white ruffles, but it may be ordered in other colors if one so desires.

A tennis blouse which makes smartness no bar to service is of handkerchief linen tucked; \$3



(Left) No country wardrobe is without its sweater, and this convenient coat model is knit of Shetland wool in almost any color or in white; \$6.95. The kilted pongee skirt is distinguished by a sash ending in ball fringe; \$14.50

(Right) Picot-edged and pocketed, the apron comes well to the fore on this frock of voile. Its color matches the Chinese blue of the blue and white voile, and its own blue organdy is repeated in bands, collar, and cuffs; \$29.50



Excellence of material and making mark this slip-on blouse of flesh or white batiste trimmed only with ruffles of itself; \$2



Three pretty and inexpensive cotton frocks are shown at the bottom of this page. The checked gingham model second from the left has unusual pockets, a pretty belt, white piqué bindings, and an organdy chemisette.

TO CLOTHE THE MORNING HOURS

The second from the right is a chambray frock in pink or blue, self-frilled and fastened with white pearl buttons. The third, shown at the extreme right, is an unusually good quality in a useful China silk dress which comes in black or white or dark blue. It has an overblouse turned up at the bottom and finished with a plaited frill of China silk; the skirt has a similar finish. The sleeves are three-quarters length, and the over-collar is of white China silk. The quality of the silk and the workmanship are both irreproachable.

A good quality in a knitted Shetland sweater is shown at the upper left on this page. It is the regulation pocketed coat model with a well-shaped collar, pockets, and a sash; it may be had in practically all colors and white. With it is sketched a kilted skirt of pongee with a narrow pongee sash that ties round the waist and hangs down nearly to the skirt hem, ending in a pongee-colored fringe.

The three blouses shown in the middle of this page are new and exceptional models, good in design, material, and workmanship, yet obtainable at moderate prices. A distinctive model is that sketched (Continued on page 80)

A slip-on peplum blouse in fine voile has a trimming of hand-made Irish lace and four pearl buttons; \$3.85



The crispness of organdy is doubly apparent when set against voile, especially when that voile is orange and the organdy frills are white. It may be had in other colors; \$32.50

The simpler the smarter is an unvarying rule for gingham frocks and to be smarter yet, they add white piqué bindings and organdy chemisette. The gingham is checked; \$11.50

Chambray, its French cousin, came back to fashion with gingham. Made into this frock, box-plaited, tucked, and white pearl buttoned, it may be had in pink or blue; \$18

So well is design suited to material that this useful frock of China silk has a distinction not always attained by far more expensive costumes; in dark blue, black, or white; \$11.75

VOGUE PATTERN SERVICE

The Slender Woman and the Young Girl
Have Been Considered in the Designing of
Several Daytime Frocks and One Dance Frock



Frock No. N3877. A gingham frock with an organdy collar; sizes, 16 and 18 years, 34 and 36 inches bust measure

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

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CLEVELAND: Halle Brothers, Euclid Avenue

CHICAGO: Stevens Building (Room 932), N. Wabash Avenue

ATLANTA: The Smart Shop, Connally Building (Room 203)

LOS ANGELES, CAL.: Bullock's

SAN FRANCISCO: 233 Grant Avenue, Joseph Building

SEATTLE: The Griffin Specialty Shop, 1602 Second Avenue

MONTREAL, CANADA: The Children's Shop, 43 McGill College Avenue

LONDON, E. C., ENGLAND: Rolls House, Breams Building



Waist No. N3880; skirt No. N3881. A coat-dress for sports silk; sizes, 16 and 18 years, 34 and 36 inches bust measure

A complete description of these and the following patterns may be found on page 80



Frock No. N3879. Cutting a frock in few pieces minimizes seams and inconvenience in laundering; sizes, 16 and 18 years, 34 and 36 inches bust measure



Waist No. N3882; skirt No. N3883. An informal frock may be of fine net, hem-stitched, with trimming of ribbon and lace; sizes, 16 and 18 years, 34 and 36 inches bust measure



Frock No. N3876. Plain and checked gingham combine well in a one-piece frock; sizes, 16 and 18 years, 34 and 36 inches bust measure



Blouse No. N3669. For the linen blouse, the convertible collar is always an asset



Blouse No. N2880. This blouse is equally becoming, worn with the collar high or low



Blouse No. N3829. Silk jersey or sports silk is suitable for this separate chemise blouse



Blouse No. N3813. The collar and the pockets are features of this separate chemise blouse



No. N3884



No. N3007



No. N3668

THE INFORMAL COSTUME MAY BE OF SOME TUB MATERIAL AND VERY SIMPLE IN LINE

Descriptions of these patterns may be found on page 80



No. N3869



No. N3875



No. N3817

A circular skirt for serge, a sports skirt with yoke and pockets in one, and a two-piece skirt with pockets and front in one

Two draped versions of the melon silhouette, and one three-gored skirt with its pockets and front panel cut in one



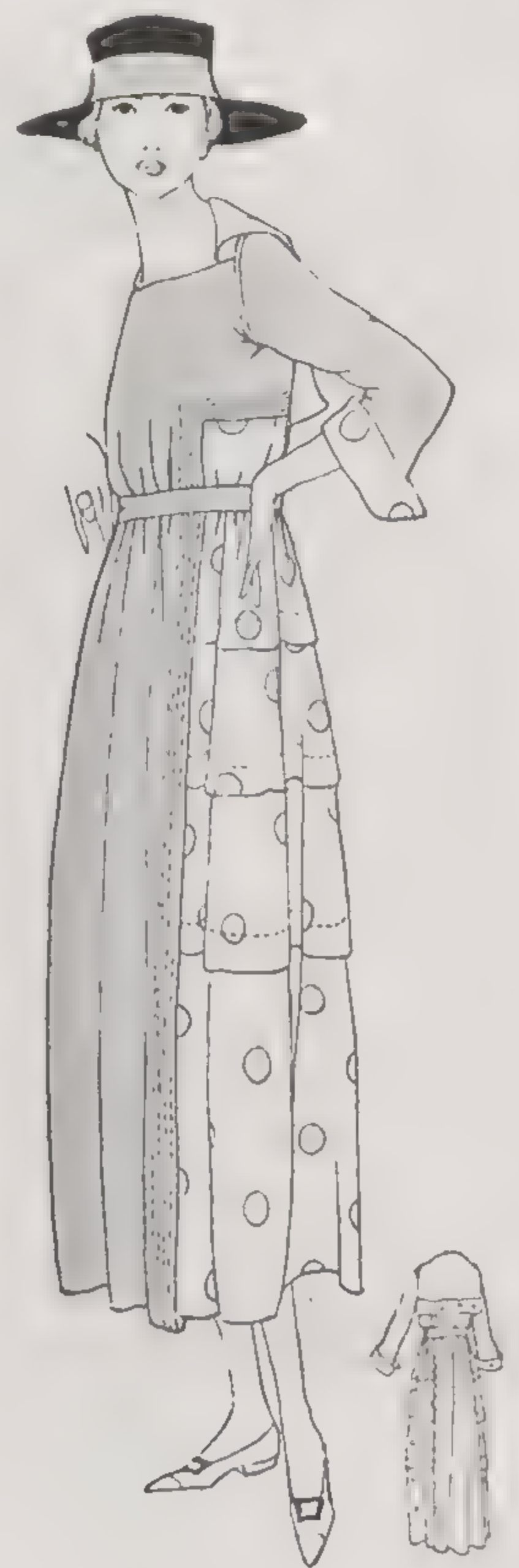
Frock No. N3425. The narrow belt and the linings of the pockets are cut in one; the skirt is topped by a frill



Frock No. N3776. A gingham frock cut in two pieces minimizes seams and eliminates buttons and button-holes



Waist No. N3792; skirt No. N3793. Stitching and a bit of braiding are permissible on a gingham frock



Frock No. N3840. A pongee frock is trimmed with stitching and is combined with much spotted foulard



the soup of the epicure



A well-ordered leisure

Order Franco-American Soups by the case for your summer home and note how often and how delightfully they help to solve the menu problems.

By such short cuts to the best results the clever housekeeper wins the maximum of leisure. In the summer, especially, she finds these delicious, all-ready-to-serve soups doubly welcome.

After a glorious day in the open, a round on the links, a mountain climb, a morning on the beach, a long motor drive there is nothing that goes so directly to the spot as one of these finely French soups—rich, wholesome, bracing, tonic.

We suggest that you try the Franco-American Chicken Soup and let your own enjoyment decide. You could not possibly be kinder to your appetite than to "feed" it upon such a choice soup, with its hearty, tempting morsels of tender light-meat, its plump, thoroughly-cooked grains of selected rice, and its delicious flavor of pure, strong nutritive meat juices—seasoned with a subtle French hand.

Twenty cents the can—Double size, thirty-five cents

Merely heat before serving

At the better stores



Franco - American Soups

Tomato
Chicken
Clam Chowder
Chicken Consommé
Beef
Bouillon

Mock Turtle
Chicken Gumbo
Consommé
Pea
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Clam Broth

Vegetable Thick
Ox Tail Thick
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Clear Ox Tail
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Mutton Broth

Green Turtle Thick (60c)

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Franco-American Broths for Invalids and Children

Ingredients are the highest quality obtainable, their preparation strictly sanitary. The strong meat extractives vitalize and stimulate digestion, quicken the sluggish appetite. These broths, cold or hot, often appeal when other foods are distasteful. Splendid for children, well or sick. Beef, Chicken, Mutton. 15 cents the can. At your grocer's.

HEALTH IN PURE SOUP

THE SPORTSWOMAN VISITS THE SHOPS

(Continued from page 64)



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Stein & Blaine

FUR GARMENTS

*Simple, graceful and
charming lines*

EXCLUSIVE DESIGNS
NOT SHOWN ELSEWHERE

Remodelling to the new vogue
during the Summer months at
moderate prices and stored free

Stein & Blaine

Furriers and Ladies' Tailors
8-10 West 36th St., New York



For every smart skirt this season, the designers have made an equally attractive blouse. This plaited skirt has a touch of color in narrow stripes; \$7.50. The white linen blouse is trimmed with self plaiting; \$7.50; hat, \$15

lower photograph on this page is in the simplicity of its design and the freshness of the material. It is made of corded voile and comes in white, blue, pink, green, lavender, bisque, or flesh color, and is striped with a fine white stripe. A fold of white voile is set on with beading around the collar, cuffs, and front, while disc-like white pearl buttons fasten the front and cuffs.

SKIRTS OF TUB SILK

The ever-reliable habutai silk which has been used so effectively for sports blouses, is just as smart when made into skirts. Shown with the waist just described, is a white habutai skirt, which comes also in white satin broadcloth, (which is a lustrous wash satin). The big patch pockets are folded over at the top, and the skirt hangs in soft gathers from under a wide belt fastened with self-covered buttons. The soft hat illustrated with this costume is convenient for the woman who travels, since the mahogany-colored faille crown and raffia brim do not crush when packed. The hat is banded with a dark blue braided silk cord and faced with a dull blue raffia straw, or, it may be had faced with a soft milan.

FOR THE SLENDER PERSON

The pull-on sweater, which continues its popularity, and especially adapts itself to the slender figure, is

A fantasy of the mode is the colored blouse with a white skirt; \$4.95. A heavy tub satin, or habutai silk makes the skirt; \$12.75. Hat, \$15

illustrated at the lower right on page 64. It is an inexpensive model of exceptional value and comes in rose or tan Shetland wool. The bottom of the sweater is turned up; the V-neck is a closer weave than the body of the sweater. The white gabardine skirt worn with this sweater is well tailored and trim. Crochet buttons and bound button-holes fasten it and also trim the oddly cut pockets. A sailor hat which hides the sun from the eyes is shown in this picture. It is made of dark blue milan with a flange of the same color and is banded with a matching band of grosgrain ribbon.

One of the soft hand-woven Scotch wool sweaters which are so attractive when worn with wash skirts and blouses, is shown at the upper left on page 64. It comes in many attractive colors, such as rose, yellow, a bright blue, and a soft brown. This one is a soft misty blue. The buttons are of bone in a darker shade of blue. The waist shown with this is of white imported dimity, simply tucked, and has a narrow plaiting outlining the collar, front, and turn-back cuffs. The strictly tailored skirt is of piqué, which has a crispness so desirable in wash skirts. Pearl buttons fasten the front and the flap at the top of the square patch pockets.

THE WOVEN HAT

That hat worn with it is made of a silk and hemp braid in dark blue and white, woven to give the effect of checks. A blue silk braid ornament trims it in front. The shoes are of white washable kid with a wing tip and are made on an exceptionally smart long last. The soles are of fibre, with a leather heel. The shoes shown without the heels are made on the same last, and come in an excellent quality of creamy white buckskin with rubber soles. The smart lines of the shoe are accentuated by perforations. Either pair cost \$12.





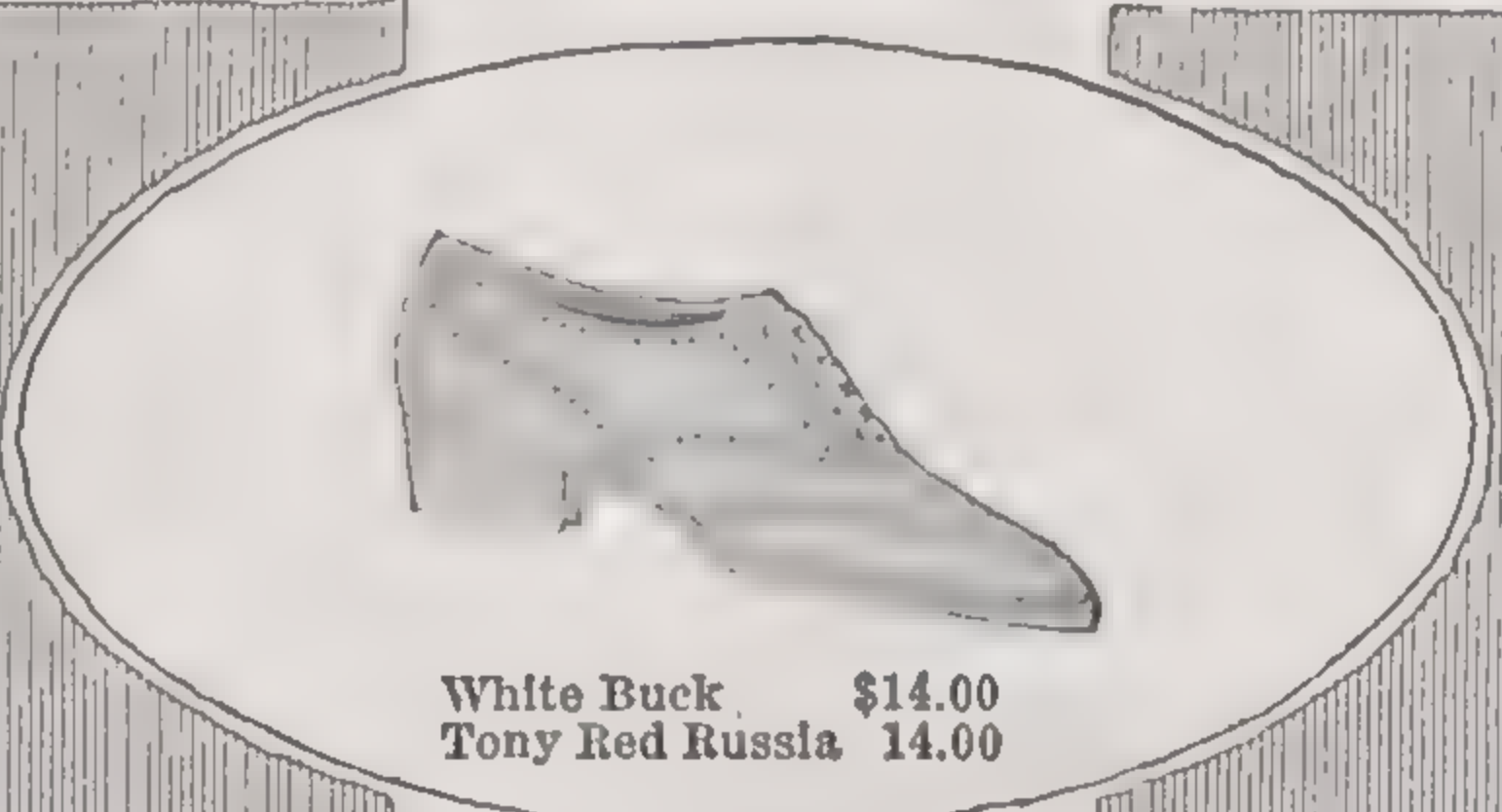
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Patent \$10.00
Dull Calf 10.00
White Kid 14.00
White Duck 8.00



Dull Calf \$10.00
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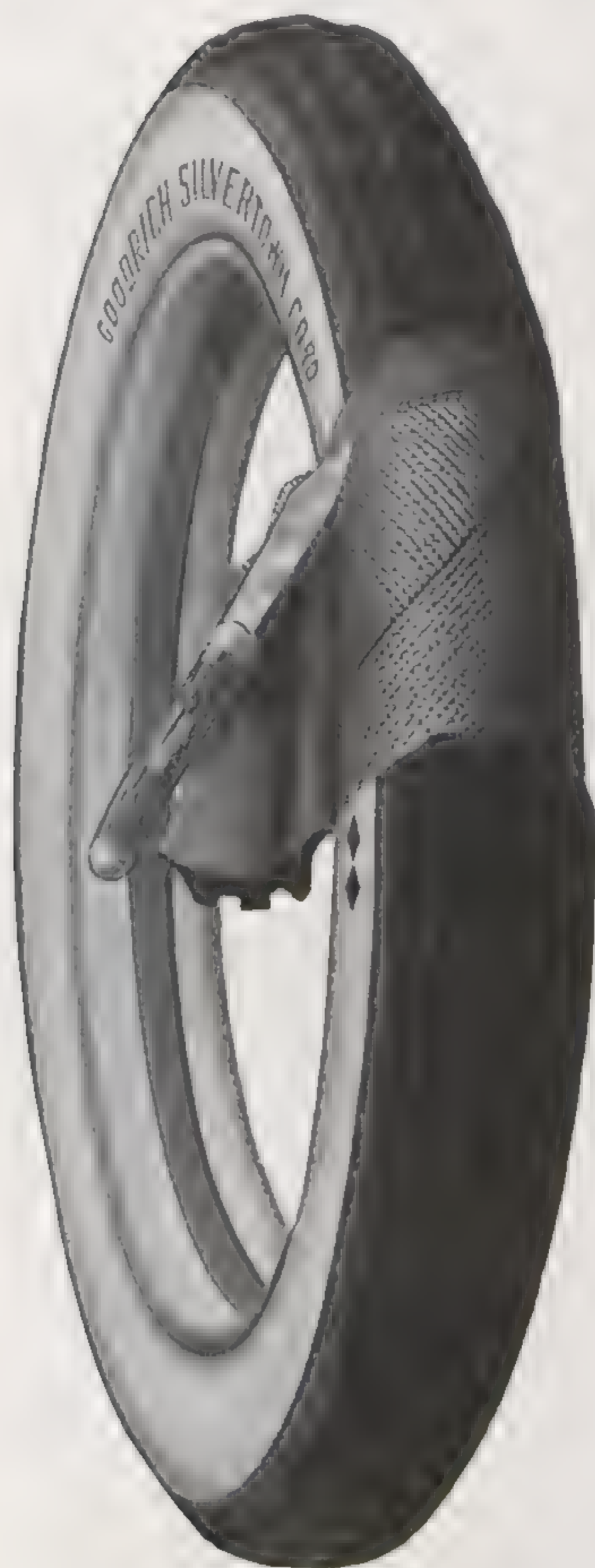
GOODRICH SILVERTOWN CORD TIRES

SMART TIRES OF FASHION

ENHANCE the appearance of your car and double its comfort with Goodrich Silvertown Cord Tires.

Without them you never get the full enjoyment of your car.

Furthermore, their practical immunity from tire trouble insures you from the annoyance of a puncture out in the country, or in the middle of a crowded downtown street.



Though you make sure of them by their Red-Double-Diamond trade-mark, you can always tell them by their generous *extra-size*.

They cost more than ordinary tires, but you can not afford to deny yourself their ultimate economy and greater satisfaction.

The B. F. Goodrich Co.
Akron, Ohio

Also maker of the famous fabric tire, Goodrich Black Safety Tread

"Silvertowns make all cars high-grade"

MOTOR NOTES

EVER since diplomatic relations were broken off with Germany, our flag has been flying as freely on automobiles as on public buildings during a national holiday, and since the declaration of war it is often accompanied by the flags of our Allies. It is no uncommon sight to see a runabout or a limousine flying as many as six or eight flags of different nations. Naturally such flags must be fastened so that they can withstand wind velocity, and so the problem of attaching them in place securely enough becomes a rather difficult one. But to meet this exigency several kinds of flag holders have been put on the market. One of these is made to be attached to the front of the radiator just under the filler cap. This holds the flag rigidly in a central position. This holder can be set in place without any previous fitting and without the use of tools of any kind. It is adjustable to a radiator spout of any size, and since several may be attached together, they may be used to place a group of flags symmetrically. The holder is finished in black enamel and costs twenty-five cents.

EXTRA LUGGAGE MAY BE ACCESSIBLE

Body designers have devoted much time and thought to installing compartments and pockets in which touring accessories and small articles of clothing may be stowed away to protect them from dust and moisture. But there are many such articles which must be readily accessible, and for these a removable luggage carrier can be obtained. Such a carrier is a flexible leather bag strapped to the rear of the front seat. It consists of a large compartment for extra clothing, light blankets, or luncheon outfits, and smaller compartments for magazines, maps, newspapers, and other flat articles. The top opening to all compartments is protected by a leather flap, which may be strapped in place. This outfit when empty weighs but two pounds and measures thirty-three inches long by fifteen inches wide. It is collapsible and may be stowed under the seat, when not in use. It costs \$3.75.

The modern touring car is considered a family equipage, and the provision for the children forms a part of the touring accessories on the majority of trips. It is a rather difficult problem, however, to provide for children so young that they are unable to sit alone, but for these a folding crib has been devised. It is attached to the rear of the front seat by a spring suspension which eliminates shocks and jars, so that even the youngest child may sleep when the car is traveling over rough roads. The crib is held in place by straps attached to hooks screwed into the molding at the rear of the front seat; when open it rests securely on steel legs. It may be folded into a flat space against the back of the front seat, and so folded it occupies but little more room than that required by lap robes or clothing hung over the robe rail. The hood to the crib is adjustable, and the outfit when extended measures thirty-two by fourteen inches. It costs \$7.50.

A stiff straw hat is probably the least satisfactory head-dress for travel in an

open car. It is often advisable, however, to carry in the car a straw hat or some other sort of stiff hat for wear after the destination is reached, and a certain ingenious manufacturer has taken a suggestion from the designers of theatre seats and has produced a simple wire hat hanger which will accommodate stiff hats of any kind. It is made of Japan wire, which renders it immune from rust, and it can be attached quickly to the robe rail or any other convenient projection. Dust-ers and light clothing may be hung over a hat so carried without danger of its shape being damaged. These hat hangers cost 25 cents.

Commodious as is the tonneau of the average seven-passenger touring-car, the suitcases, bags, and touring clothing required by a party of four or five soon overflow the extra space allowed. The accumulation of bags on the floor of the tonneau blocks the doorways so that it is difficult for the passengers in the rear seat to leave or enter the car. The running-board offers a convenient shelf on which suitcases or other luggage may be carried. But the original touring-car is not provided with any means of holding such baggage in place, and it is necessary that any device that does shall not mar the running-board, and shall be ready for instant use when needed. At least one such carrier has been devised; it can be adjusted to carry a suitcase of any size up to seventeen inches in width and twenty-six inches in length. It is readily attached and when in position holds the suitcase in place by means of straps which pass over the top and connect with each of two parallel rods. When not in use the holder with its hinged rods and straps folds into a space no larger than that occupied by a small umbrella. This holder costs \$4.

A CONVENIENT HORN BUTTON

Simple as the use of electricity has made the operation of a signal on a modern car, as yet the location of the horn button has not been standardized. On some cars this button is on the inside of the door, on others on the dash, and on others on the steering-post or in the center of the steering-wheel. Even in this last location, however, it is necessary to remove one hand from the wheel in order to sound the horn. Since the horn is generally most necessary in an emergency when both hands should grip the steering-wheel firmly, the signal can not be sounded as frequently as it should be. For nervous inexperienced drivers, an adjustment which makes it possible to sound the horn without removing either hand from the wheel, will prove a most welcome accessory. The button operating the horn is attached to the end of a long tube-shaped projection which is clamped to the steering-post just under the steering-wheel. This brings the button directly under the right hand of the driver where it may be reached by one finger without releasing the grip on the wheel. This attachment is readily adjustable to the steering-post in any position which will suit the convenience of the individual driver. It costs \$1.25 complete, and may be attached in five minutes.





BLACK ENAMELED BEDROOM SUITE, decorated in gold and colors. Made in Paine's shops on the premises. Also in gray enamel, with white lines and colored decorations. *An illustrated folio of other Paine-Made Furniture mailed upon request.*

Paine Furniture Company, Boston

For 82 years in the manufacture and distribution of Furniture & Interior Decoration

"Eclairum" GOWNS For All Occasions

Entirely Without Fasteners
No Fitting Required

FASHIONED in many styles and materials, "Eclairum" Gowns are now accepted by discriminating women in two continents as the ideal country, house and summer Gown.

The "Eclairum" maternity gowns are, says "The Queen," London, "the greatest revelation of the 20th century in woman's dress."

Safely ordered by mail. Booklet on Application

Prices \$18 to \$150

MAURICE & ADAMS, 20 W. 47th St., N. Y.
London Paris



*"Finally
I rinse my
mouth with
equal parts of
Listerine
and water"*



LISTERINE
For Mouth Hygiene

Lambert Pharmacal Co. St. Louis

French Hair Nets

\$1 a dozen; usual \$2.50 kind

THEY are hand-made by French peasants of selected natural hair, and come in two different shapes.

The "Slippon" net shaped like a boudoir cap is very easily adjusted. The mesh is graduated at the edge to need only a hair-pin or two for the whole net.

The "Import Special" has round shaped front and straight back. The mesh is close in both styles. They are invisible and full size for holding the coiffure perfectly. Black, all shades of brown, light or dark auburn; light or dark ash blonde; light or dark blonde. Postpaid anywhere. Satisfaction assured.

White or grey hair nets in "Import Special" or "Slippon" cap shape, \$1.50 a dozen. Mention color and shape when ordering.

IMPORTERS **GEORGE ALLEN, Inc.** Established 1829
Rue Bleue 3, Paris 1214 Chestnut Street, Philadelphia, Pa.





Like Toy-Foods

In Appearance—Yet the Greatest Foods Created

Prof. Anderson's foods—Puffed Wheat and Rice—would seem like toy-foods if you did not know.

Light, airy bubbles, snowflake-like in texture.

But these are whole grains, steam exploded. After an hour of fearful heat, the grains were shot from guns.

Over 100 million food cells in each grain have been separately exploded. All to give you whole-grain foods in which every atom feeds.

Other grain foods may seem more substantial. But some are only part-grain foods. And all have countless food cells left unbroken.

Here every food element is present, and every granule counts. Each ounce is an ounce of clear food.

And here are suitable foods for any hour, because of their ease of digestion.

These bubbled grains, which seem like tidbits, are the greatest wheat and rice foods children ever get.

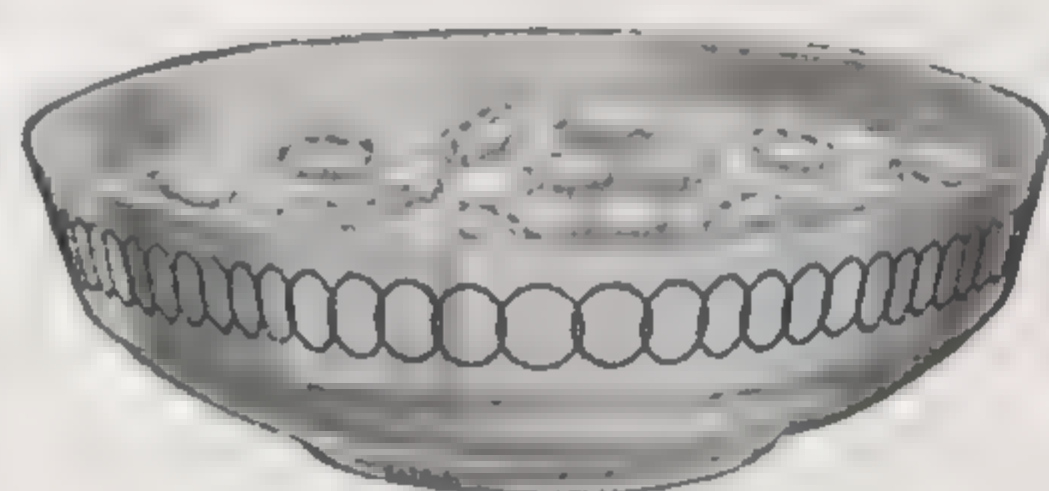
**Puffed
Wheat**

**Puffed
Rice**

and Corn Puffs

Each 15c Except in Far West

In Summertime



**Float in Every
Bowl of Milk**



**Let Children Eat
Like Peanuts**



**Mix Them with
Your Berries**



**Use Like Nut-Meats
On Ice Cream**

Don't confine Puffed Grains to breakfast. They are all-day food confections. And every ounce supplies an ounce of whole-grain nutriment.

The Quaker Oats Company

Sole Makers

(1612)



This small boy and girl are of Dutch silver. One dispenses pepper; the other, salt; \$40

FOR THE HOSTESS

THE glorious Fourth has a new significance this year, for, in allying ourselves with La Belle France and John Bull, we have assumed more independence than at any other time since the Marquis de Lafayette came to our aid. The day will be celebrated in keeping with the grave national crisis, and in the menu and the service there will be a simplicity that many would scarcely have thought possible a year ago. Hot house lamb, milk fed veal, squab chicken, and other delicacies are to be stricken from the menu. The aim seems to be for the greatest simplicity compatible with comfort. Perhaps the most eloquent lesson in war time economy emanated from The White House, where the menu in honor of the French Commission in May, served by The President and Mrs. Wilson, was as follows:—

Tomatoes Stuffed with Anchovies

Plain Soup

Filet of Beef with Peas and Potatoes

Salad

Ices, Coffee, and Cigars

These are times when the best foot is put bravely forward, when one remembers that he must keep up his own spirits and those of his friends, and, while the cry for simplicity and food economy is creditable, hostesses will find in a bit of culinary study that one may devise many delightful pièces de résistance without much sacrifice. Where the number of courses is limited, the good old-fashioned custom of passing one's plate for a second helping may be condoned. Perhaps the almost lost art of conversation may be revived, and one may sit at the table without having the plates whisked away before one has completed the course. Frugality here, even as in France, may result in a broader intellectual and spiritual viewpoint.

THE NEW IDEA OF THE GARDEN PARTY

There will be garden parties, and many of them, although what was once a garden party, in the accepted sense of the term, may resolve itself into communion

with cabbages and peas and corn. Whoever visited the Jardins du Luxembourg before the war may recall the waving stalks of Indian corn, planted in round beds near the entrance of Rue Vavin. This Indian corn formed the central part of the bed and around the outer edge was a border of gay red geraniums. This *maïs* was regarded as sufficiently decorative for the wonderful gardens, and, doubtless, we shall soon grow alive to the aesthetic qualities of potato blossoms that are like tiny orchids, and to the grayish green of cabbages and cauliflowers, and the bloom of the pea vine. Smocked hostesses will walk abroad with their trowels, and greet their guests while picking the lettuce for the salad course.

An Independence Day luncheon may well be a gala affair, and, as the day we celebrate is usually piping hot, a luncheon like the following may be evolved to suit the temperature:—

Jellied Chicken Gumbo

Cold Chicken Lobster, Sauce Rémoulade à la Washington

Cold Roasted Doe Birds, Lafayette

Chilled Asparagus with Mayonnaise Chantilly à la Joffre

Game Tarts, Balfour—Italian Biscuits, Arlotta

Musk Melon Jelly, Wilson
Coffee Cakes Cigars Cigarettes
Independence Punch

The sauce rémoulade made after Escoffier's recipe is delicious. To one pint of mayonnaise, is added a tablespoonful each of English mixed mustard, chopped gherkins, chopped capers, a tablespoonful of finely mixed herbs, a coffeespoonful of anchovy essence, tarragon, parsley, and chervil. These ingredients should be well mixed and then chilled until ready to serve. Sauce rémoulade is delicious with any kind of fish.

The doe birds should be well seasoned and, with a little Madeira poured over them, should be roasted in a quick oven until done. Then they should be cooled and served cold.

Mayonnaise Chantilly is a combination of mayonnaise and stiffly whipped cream with a little salt in it. The whipped cream

(Continued on page 76)



These Dutch cups of silver and glass are exquisite in workmanship. Smaller sherbet cups; \$280 a dozen. Cups for ice; \$325 a dozen



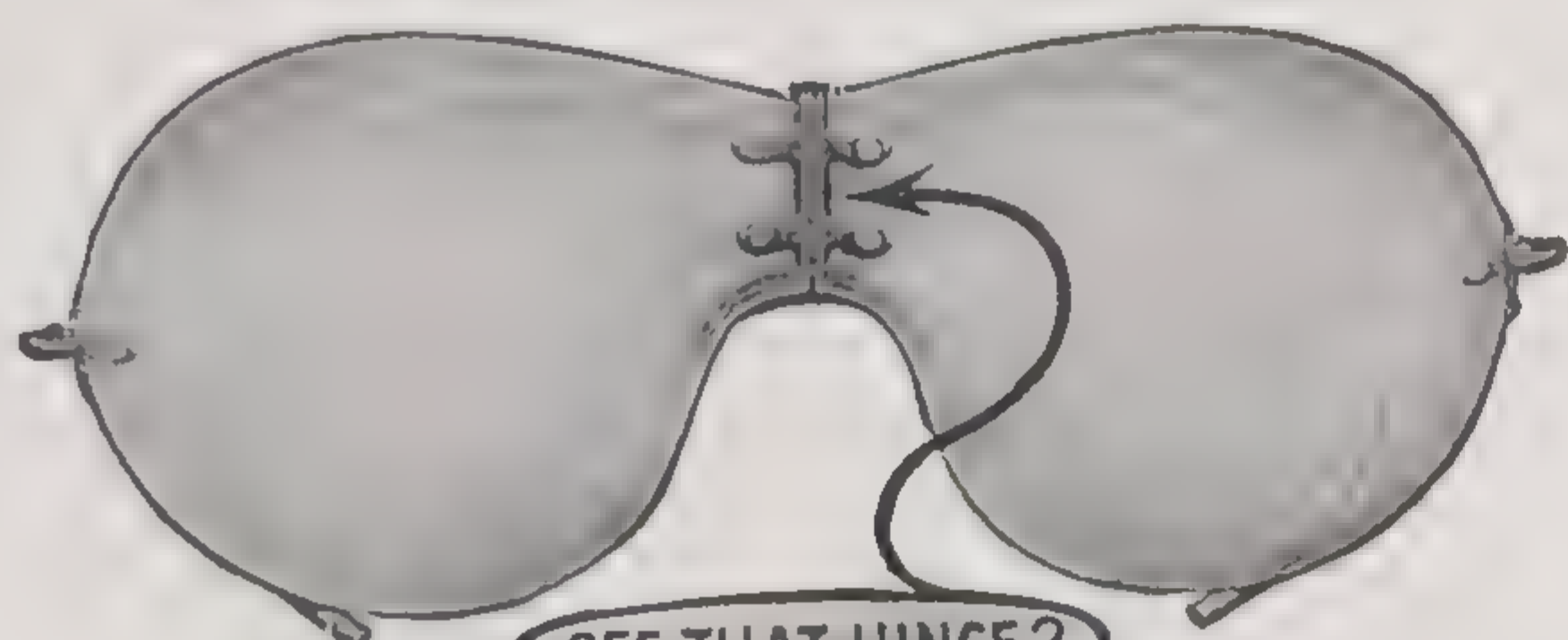
Semi-Touring

DESIGNED AND BUILT FOR MRS. W. B. BROOKS, JR., OF BALTIMORE

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SEE THAT HINGE?

THE AUTOGLAS

Patented May 2nd, 1911

The Only Comfortable Goggle—The Only Efficient Eye Protector

The hinged center permits it to exactly fit the contour of the face so as to exclude wind, dust and flying particles. For sale by all opticians, motor supply and sporting goods houses, or we will refer you to your nearest dealer.

F. A. HARDY & CO., Box 804, Chicago, Dept. C



Make your nails immaculate with Cutex Nail White.

Cutex Nail Polish gives you a quick, waterproof polish.

Don't cut the cuticle. Cutting makes hangnails. Try the Cutex way of removing the cuticle.



Never again have hangnails

They are absolutely unnecessary

The most beautiful hands look hopelessly ugly if the nails are disfigured by hangnails.

The famous specialist, Dr. Edmund Saalfeld, says that hangnails have two causes. If the cuticle is allowed to grow up onto the surface of the nail, the skin will tear, become detached and form hangnails. To prevent hangnails your whole effort should be to keep the cuticle unbroken.

This is exactly what Cutex does. It removes the cuticle without cutting or clipping—leaves the skin at the base of the nail smooth and firm—unbroken.

How to have the quickest manicure, the loveliest nails

Wrap a little cotton around an orange stick and dip it into the Cutex bottle. Then work the stick around the base of the nail, gently pushing back the cuticle. Wipe off the dead surplus skin. Carefully rinse the hands in clear water. A touch of Cutex Nail White underneath the nails makes them immaculate. Finish with Cutex Nail Polish.

After a few applications, Cutex makes any nail look shapely and symmetrical. It quickly does away with hangnails—all the nail troubles rapidly disappear.

Start to have lovely nails today!

Ask for Cutex, the perfect cuticle remover, wherever toilet preparations are sold. Cutex comes in 50c and \$1.00 bottles; introductory size 25c; Cutex Nail White is only 25c; Cutex Nail Polish in cake, paste, powder or liquid form is 25c. Cutex Cuticle Comfort for sore or tender cuticle is also 25c. If your favorite shop has not yet secured a stock, write direct.

Send 14c for this complete manicure set

Send 14c today—10c for the manicure set and 4c for packing and postage—and we will send you a complete Cutex Midget Manicure Set—enough for at least six applications. Address

NORTHAM WARREN

Dept. 107, 9 W. Broadway, New York City
If you live in Canada, send 14c to MacLean, Benn & Nelson, Ltd., Dept. 107, 489 St. Paul Street West, Montreal, for your sample set and get Canada prices.



Joseph

Caps—Aprons—Uniforms

Joseph Uniforms are designed, cut, sewn and SOLD by specialists; they are made in every approved shade, to match interiors, and for breakfast, luncheon, dinner, weddings and other occasions; guaranteed as to fit and wearing qualities. Best for fifteen years.

Write for designs—or call.
MAID'S UNIFORM (center figure) Simple afternoon dress, Imp. Irish Poplin, \$5; black sateen, \$3.50; English mohair, \$12.50. Apron of Persian lawn, with cluny lace or cross-bar lawn and net, \$1.35. Cuffs and collar, 50c (rolling collar if desired).

NURSE'S UNIFORM (at left) White uniform of half linen and half fine cotton, \$3.50. Apron of same material, \$1.25. Bib, 50c; hemstitched cuffs, 25c pair.
NURSE'S COAT AND BONNET (at right) The Helen, of heavy double-faced English top coating, Navy blue, grey, etc., \$32. Serge, \$32. Bonnet, \$8.50; with veil, \$10.50.

Mail Orders Attended Promptly
129 EAST 34th STREET

AT LEXINGTON AVE. NEW YORK
Tel. 5671 Murray Hill



Indispensable

The Hartmann Wardrobe Trunk is an indispensable convenience to the woman who travels.

Investigation will convince you that there is no such trunk as this to be had elsewhere.

No other trunk possesses any single one of its sixteen patented features. And—most important of all—no other wardrobe trunk has the cushion top that binds suits and frocks in place without pressing wrinkles into them.

Removable laundry case—durable lined shoe box—secret jewelry drawers—center-hinged top—electric iron compartment—convertible hat drawer—all these and a dozen other features have sold nearly twice as many

HARTMANN CUSHION TOP WARDROBE TRUNKS

as any other make of wardrobe trunk on the market.

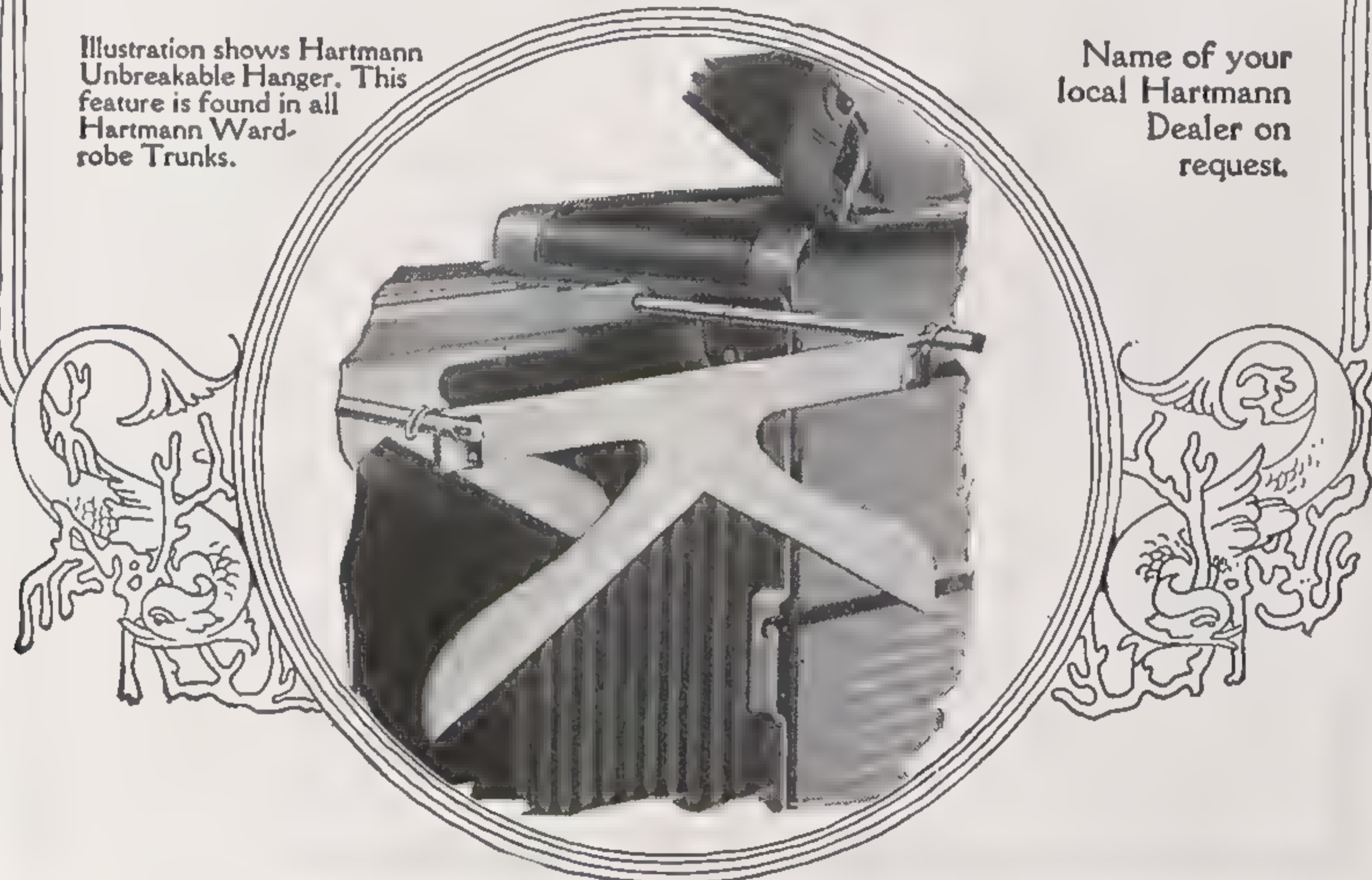
New economies in manufacture have placed Hartmann advantages within reach of every trunk buyer. Prices range from \$150 down to \$25.

Sold by the leading dealer in almost every city in the civilized world.

The Hartmann Trunk Company
Chicago Factories: Racine, Wis. New York

Illustration shows Hartmann Unbreakable Hanger. This feature is found in all Hartmann Wardrobe Trunks.

Name of your local Hartmann Dealer on request.



This is a happy family of Dutch silver—bouillon cups, after dinner coffee cups, and finger bowls. Bouillon cups and saucers, \$325 a dozen; coffee cups and saucers, \$250 a dozen; finger bowls, \$375 a dozen

FOR THE HOSTESS

(Continued from page 74)

should be mixed with the mayonnaise just before serving.

The mold for game tarts should be lined with puff paste and filled with the breasts of squab or pigeon and a few slices of mushrooms. After seasoning this filling, the cook should moisten it with a liquor made by boiling the bones of the birds in a little water, to which a bit of sherry has been added. The tarts are then covered with the paste and baked until done. They should be served upon lettuce leaves or cress.

In honor of Arlotta at the head of the Italian Commission, the Italian cheese biscuits are named. Two ounces of butter are creamed with one quarter pound of sifted flour, and three ounces of grated Parmesan cheese and the yolk of one raw egg, beaten with a spoonful of milk or water, is added. The dough is then rolled one-sixth of an inch thick and cut out with a small round cutter. The biscuits should be baked in a well buttered pan to a light fawn color.

This is the recipe for the biscuit part and now comes the dressing. Two hard boiled eggs are cut in rings, and the yolks removed. These yolks are put in a mortar with three sardines, two anchovies, previously boned, and pounded until smooth; then a tablespoonful of good chutney salt, a bit of cayenne, and two tablespoonfuls of heavy sweet cream are added. The whole is mixed well and rubbed through a sieve. One side of the biscuits is spread with the paste, ornamented with a ring of the hard boiled egg, and served on lettuce leaves.

As for musk melon jelly, Wilson, the President, will feel honored at having so delectable a sweet called after him. The melons, preferably small ones, are thinly sliced and, after the rind and seeds are removed, they are put in an enamel preserving pan with a little sugar, and stewed

slowly until they have the consistency of marmalade. Then the melons are rubbed through a sieve and one half an ounce of dissolved gelatine is added. When this concoction is quite cool, it should be mixed with stiffly whipped cream that has been flavored with one's favorite liqueur. Madeleines and petits fours will accompany it, and cigarettes may be passed around as a finishing touch.

For a good champagne punch, four quarts of champagne are taken,—American will do—and one bottle of Rhine or Moselle wine, one pint of sherry, two bottles of Apollinaris or one bottle of Club Soda, the thinly cut rind of two lemons, and two pounds of sugar well-dissolved in a little water. The punch should stand one hour and then be poured into the punch bowl with plenty of ice.

With our national economy campaign in mind the following menus are suggested for summer dinners of comparatively small cost:

Cantaloupe Cocktails in Melon Shells
Broth of Potatoes and Leeks, in Cups
Cold Mackerel, Sauce Vinaigrette
Cucumbers
Cold Larded Filet of Beef with Russian Salad
Palestine Potatoes
Watercress and Mustard Salad with Hard Boiled Eggs
Raspberry Mont Blanc
Coffee

Stuffed Eggs, and Cold Buttered Rolls
Cold Filet of Flounder, Sauce Rémoûlade
Cold Roasted Veal with Mayonnaise
Italian Salad
Macedoine of Fruit au Kirsch
Coffee

Soupe Cressonnière
Lobster Mousse, Champagne Sauce
Roasted Chicken au Jus
Lettuce Salad
Eggplant Soufflés
Strawberry Charlotte
Coffee

Iced Chicken Madrilène
Cold Salmon with Stuffed Cucumbers, Mayonnaise
Faux Filet Garni
Asparagus Salad
Creamed Carrots
Vanilla Ice-cream, Alhambra

(Vanilla cream surrounded with strawberries marinated in kirsch.)

These decanters and glasses are of engraved glass and Dutch silver. Whiskey decanter, \$40; liqueur bottle, \$45; high-ball glasses, \$190 a dozen; whiskey glasses, \$48 a dozen





The 'Royal Cord' Tire

The 'Royal Cord' Tire is the "Monarch of All Cord Tires":

- the tire of supreme resiliency and elasticity;
- the tire of rugged endurance and toughness;
- the tire of masterful anti-skid service and amazing long mileage;
- the tire of beauty and distinction.

Try 'Royal Cords' and learn how good a cord tire can be.

The 'Royal Cord' Tire is one of the five United States Tires that are making such phenomenal sale increases



United States Tires



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Why Have Straight Hair?

when you can have your hair just as beautifully curly as though you were born with it?

I am a specialist in Permanent Hair Waving, an expert of wide experience. I have successfully waved

MORE THAN 1000 HEADS in London and New York, and would be glad to wave your hair under most pleasant and sanitary conditions. Positively no frizz or kink.

Many of New York's most fashionable ladies owe their attractive, curly hair to my skill.

Appointments in person,
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If you have never had a wave I'll be glad to give you any particulars



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"KAPTAIN KID"

An ideal Summer motoring glove for women!
Ideal—because it's comfortable, washable and
FOLDS TO FIT THE POCKET!

The ordinary motoring glove is too cumbersome to slip into the pocket, and must be left in the car. But "Kaptain Kid" is unlined and so light and flexible as to fold readily and fit the pocket.

Warm enough for the coolest summer evening, yet cool enough for the hottest summer day. Unshrinkably - washable! Made in three shades, black, tan and gray of finest imported cape.

At all the best shops
for men and women

R. E. BRADFORD
GLOVERSVILLE, N. Y.



The most unfortunate impression you can make on anyone

At first glance so smart, so dainty and charming, then—one little trace of perspiration annoyance—a perspiration stain or just the slightest perspiration odor, and you have made an unfavorable impression on your companion or companions that will be hard to live down—especially if it is the first.

Don't you know that this doesn't *need* to happen to anybody?

You can be sure of daintiness

The one way to be absolutely sure of daintiness is not by the use of dress protectors—they cannot prevent perspiration odor or dampness even under the arms. It is not even the use of a deodorizer—a deodorizer cannot prevent dampness, cannot even prevent odor for more than a few hours.

The only way any human being can be proof positive of invariable daintiness is by diverting all perspiration from those places where it cannot at once evaporate.

Soap and water alone do not mean absolute cleanliness. You will never know perfect, exquisite cleanliness all summer long until you use Odorono, the toilet water for excessive perspiration.

Just *three applications a week* of Odorono will divert the perspiration from the troublesome place and cause it to come out evenly and unnoticeably over the entire surface of the body. *One application of Odorono prevents odor for at least three days.* That is why it is superior as a deodorant.

Don't risk an unfavorable impression again. The regular use of Odorono is as necessary for perfect cleanliness as the daily use of your dentifrice. Ask for Odorono today at your toilet counter, 50c and \$1.00, trial size 25c. At all toilet counters in the United States and Canada. By mail postpaid if your dealer hasn't it. Address the Odorono Company, 307 Blair Ave., Cincinnati, Ohio.

If you want to know more about perspiration and how to regulate it, write for booklet, "The Truth about Perspiration." If you are troubled in any unusual way, or have had any difficulty in finding relief won't you write us? We will gladly answer any special questions you wish to ask. See address above.

Odorono is used and endorsed by the leading physicians of the country. Your physician will recommend it.



Bags like these trifles of flowered silk and fur-trimmed satin are absolute necessities to any self-respecting vanity

ON HER DRESSING-TABLE

TO-DAY, when we all roll bandages, fold compresses, or knit for the sailors, our hands are very much in evidence. All too often we hear the apologetic remark, "I am so ashamed of my hands, but I just can't seem"—and the apology trails off into the uncomfortable consciousness that the fault is sheer neglect.

The care of the hands should be a religiously observed duty. "Hands that are divinely beautiful need divine patience to keep them so," said a certain young matron. Her hands had been the envy of the entire table at Sherry's where the Junior War Relief had been meeting on Tuesday mornings all through the season. Many a worker cast an envious glance at the perfection of her shapely fingers as they deftly pressed the tiny bits of gauze into surgical necessities. Upon being urged, she generously told the secret of her smooth white hands. Four well-known rules she whispered: cream night and morning, massage, gloves worn to bed, and a nail polish which never loses its lustre, even when the hands are washed. This polish costs \$2. She always washes her hands in warm water, and she uses a geranium soap, which forms a delightfully soft lather. This soap may be had for 40 cents a cake.

THE CARE OF THE HANDS

This woman uses a cream for her hands which is said to cure any unsightly unevenness of the cuticle around the nail. If used in massaging, the cream keeps the hands plump and white. She massages her finger tips with this hand cream, which costs 75 cents a jar, and she gives the finger tips a firm but gentle pressure, which induces them to assume that slender tapering appearance which is so charming. The retiring gloves as they are known to fame, are worn at night, even in summer. They are designed to retain the natural oil and moisture of the skin and to keep the hands youthful and soft. These gloves are \$1.50 a pair.

Speaking of the care of the hands, a lanoline cream soap is particularly good for those whose hands are tender and grow unbecomingly red under the rays of the summer sun. The soap is a French importation; it costs 50 cents a jar.

The grape vine cable tells us—that is the truly English way of saying "on dit"—that the French women will give up powdering their pretty noses "for the duration of the war." With all due respect to the grape vine cable, we who know the French woman can safely say, "Never!" She may cheerfully renounce bright colors, she may give up evening gowns without a pang, but she can not live without the harmless necessary powder on her piquant little nose. As if to prove this true, a varied assortment of powders is appearing in the shops in most tempting display.

THE ODOR OF SPRING

A new importation, which not only effectively remedies a shiny nose but has the power of giving that interestingly ethereal look to the skin, may be had for \$2.75 a box. It is most satisfactorily adhesive. The powder is faintly perfumed with the odor of the bluet,—the flower of spring. An extract of this same delicious odor may be had for \$7.50 a bottle, while a toilet water of the same perfume is \$3.50 a bottle. The powder, extract, and toilet water are photographed at the bottom of the page.

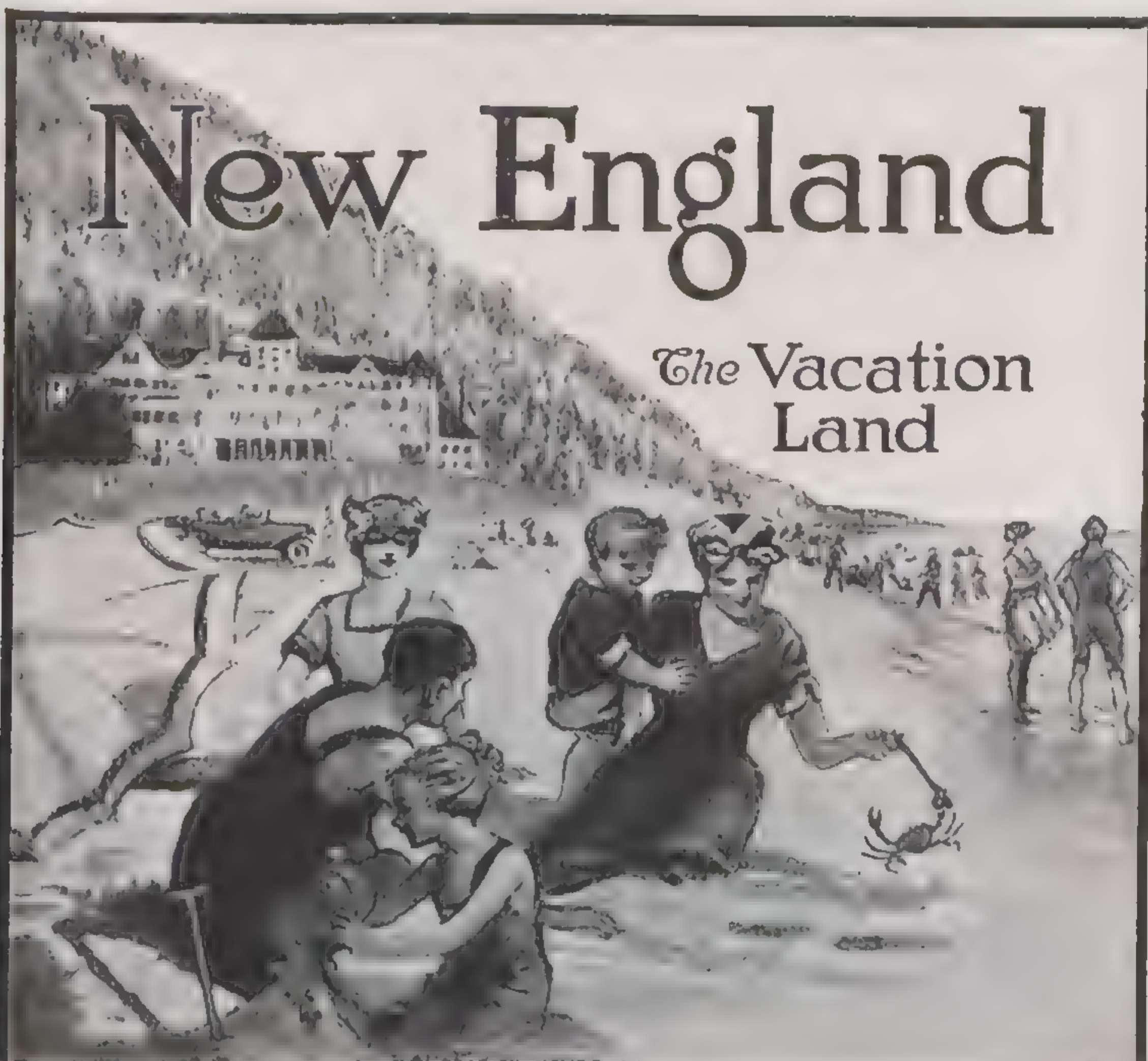
Individual boxes of powder made up into little pads are luxuries for the guest room. These little pads may be had in various tints of powder—white, rose, rachel, or any other shade. The box, which contains three dozen pads, is 75 cents. Another convenient novelty is a compact box of bath tablets, made by a well-known perfumer. One of these perfumed tablets is used for each bath; a box of twelve costs 50 cents.

Apropos of powder, small vanity bags of satin have little bands of white fur and little tabs of fur at the ends of the draw strings, which are really ribbons. These bags may be had in blue, yellow, old-rose, and pink, and their price is \$1.25 each. Each bag contains a tiny mirror and a powder puff. Powder bags patterned with Dresden designs in yellow are quaint and charming; they cost 50 cents each. A bag holding a mirror and a puff may be had in a flower pattern in pink, blue, yellow, or lavender, and its price, also, is 50 cents. All these dainty bags appear at the top of the page. With these little bags comes a neat box of pads of rice powder, deliciously perfumed with a new and delightful odor. A box containing fifteen of these pads costs \$1.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles may be purchased should enclose a stamped and addressed envelope for reply, and state page and date.

All these delightful things, extract, toilet water, and face powder have the spring-like fragrance of the bluet





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Unsurpassed for beauty of environment and perfection of appointment, service and cuisine. Orchestra by members of New York Philharmonic.

Through train service to Maine from Washington, Baltimore, Philadelphia and New York via Hell Gate Bridge Route

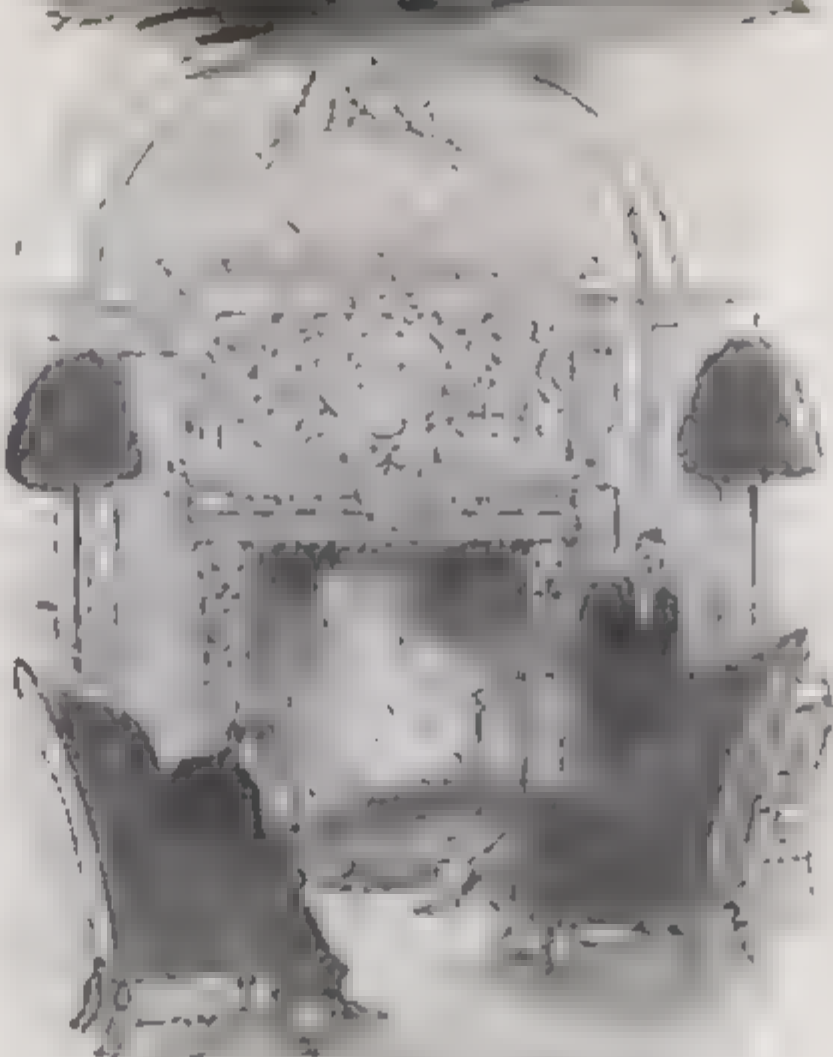
Vacation Books

Complete Information about the best hotels, boarding houses, camps on Penobscot Bay, Casco Bay, at Mt. Desert, Bar Harbor, in White Mountains, Maine, New Hampshire and Vermont Lakes and Woods, Berkshire Hills, Cape Cod, Marthas Vineyard, Nantucket, Narragansett Bay. In writing, state region you prefer.

For booklets and information address

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IT has long been recognized by experienced travelers that the famous Spas of Europe are in no degree superior to the baths and waters of WHITE SULPHUR SPRINGS, West Virginia.

A Balmy Temperature

due to the ideal location of the place invariably prevails throughout the Summer months. It is at this season that the soothing fragrance of the air, cool, refreshing nights, the revivifying tonic of the springs and the beauty of the country itself lend an atmosphere of enchantment to this most famous of all American health resorts.

The Greenbrier Hotel

White Sulphur Springs, West Virginia

is situated on the southerly slope of the Greenbrier Mountains, 2500 feet above the sea, in a country of glorious vistas and panoramas. It is conceded to be one of the most beautiful hotels in the world. *The bath establishment* connected with the hotel by enclosed loggia, is the finest in Europe or America. It is equipped with every appliance known to science for the latest forms of treatment under expert physicians of the highest standing. The Radium, Nauheim, Vichy, Aix Dauche, Radio-Active, Sulphur and Mud Baths are among the approved treatments. The magic of its waters have long held for *White Sulphur Springs* an important position in the treatment of Gout, Rheumatism, Nervous Prostration, Neurasthenia, Dyspepsia and Liver disorders and other ailments.

One need not be subject to delicate health in order to enjoy the general stimulating and bracing influences of these remarkable waters, however. The crystal swimming pool, the well-kept 18-hole golf course and the great scenic beauty of the country afford endless opportunities for exercise and picturesque recreation.

An elaborate book illustrated in color and descriptive of The Greenbrier, its baths and sports, will be sent upon request.

FRED. STERRY,
Managing Director

J. H. SLOCUM,
Resident Manager

PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 67 and 68 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 67

FROCK NO. N3877.—For the frock in medium size: $4\frac{1}{2}$ yards of 45-inch material; $\frac{1}{2}$ of a yard of organdy for collar. The skirt is 36 inches long from the normal waist-line and $2\frac{1}{4}$ yards wide at the lower edge. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, \$1.

WAIST NO. N3880; SKIRT NO. N3881.—For the waist in medium size: $3\frac{1}{4}$ yards of 32-inch material; $\frac{3}{8}$ of a yard of 36-inch material for collar and cuffs. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 50 cents. For the skirt in medium size: $5\frac{1}{4}$ yards of 32-inch material. The skirt is 36 inches long from the normal waist-line. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 50 cents.

FROCK NO. N3879.— $3\frac{1}{2}$ yards of 54-inch material, or $4\frac{1}{2}$ yards of 40-inch material. $\frac{7}{8}$ of a yard of 45-inch material for collar, cuffs, and plaiting. The skirt is 36 inches long from the normal waist-line and $2\frac{3}{4}$ yards wide at the lower edge. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, \$1.

WAIST NO. N3882; SKIRT NO. N3883.—For the waist in medium size: $\frac{7}{8}$ of a yard of 36-inch material for waist and sleeves; 1 yard of 36-inch material for girdle and neck fold; $4\frac{1}{4}$ yards of $7\frac{1}{2}$ -inch lace. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 50 cents. The skirt is 36 inches long from the normal waist-line and $2\frac{1}{2}$ yards wide at the hem. For the skirt in medium size: $2\frac{3}{4}$ yards of 45-inch material for underskirt; $2\frac{7}{8}$ yards of 36-inch material for overskirt. 3 yards of 8-inch lace. Sizes, 16 and 18 years, 24 and 26 inches waist-measure. Price, 50 cents.

FROCK NO. N3876.—For the frock in medium size: $2\frac{3}{4}$ yards of 40-inch material; $3\frac{3}{4}$ yards of 40-inch figured material. The skirt is 36 inches long from the normal waist-line and $2\frac{1}{2}$ yards wide at the hem. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, \$1.

PATTERNS ON PAGE 68

BLOUSE NO. N3669.—For the blouse in medium size: $2\frac{1}{4}$ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

WAIST NO. N2880.—For the waist in medium size: $1\frac{1}{8}$ yards of 36-inch material; $\frac{5}{8}$ of a yard of 36-inch material for collar facing and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. N3829.—For the blouse in medium size: $3\frac{3}{4}$ yards of 40-inch material; $2\frac{1}{2}$ yards of 40-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. N3813.—For the blouse in medium size: $3\frac{5}{8}$ yards of 40-inch material; $\frac{7}{8}$ of a yard of 40-inch material for sash and collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. N3884.—For the skirt in medium size: $2\frac{3}{4}$ yards of 40-inch material; $\frac{1}{4}$ of a yard of 27-inch material for pocket facing. The skirt is 36 inches long and $2\frac{1}{4}$ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. N3667.—The skirt is cut 36 inches long, and measures $2\frac{1}{2}$ yards at the hem. For the skirt in medium size: $4\frac{1}{4}$ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. N3668.—The skirt is 36 inches long and measures $2\frac{1}{2}$ yards at the hem. For the skirt in medium size: $3\frac{1}{4}$ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. N3869.—For the skirt in medium size: $2\frac{1}{4}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 36-inch contrasting material for belt and insets. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{2}$ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. N3775.—The skirt is 36 inches long and $1\frac{3}{4}$ yards wide at the hem. For the skirt in medium size: $2\frac{7}{8}$ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. N3817.—The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size: $3\frac{3}{4}$ yards of 36- or 40-inch material; 7 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. N3425.—The skirt is 37 inches long and $2\frac{3}{8}$ yards wide at the hem. For the frock in medium size: $5\frac{1}{4}$ yards of 36-inch material; $\frac{1}{4}$ of a yard of 36-inch material for collar facing; $1\frac{1}{8}$ yards of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. N3776.—For the frock in medium size: $4\frac{1}{4}$ yards of 40-inch material; $\frac{1}{2}$ yard of 36-inch material for vest; 1 yard of 40-inch material for underwaist. The skirt is 36 inches long and $2\frac{1}{2}$ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. N3792; SKIRT NO. N3793.—For the waist in medium size: $2\frac{1}{2}$ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $2\frac{1}{2}$ yards of 40-inch material. The skirt is 36 inches long and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

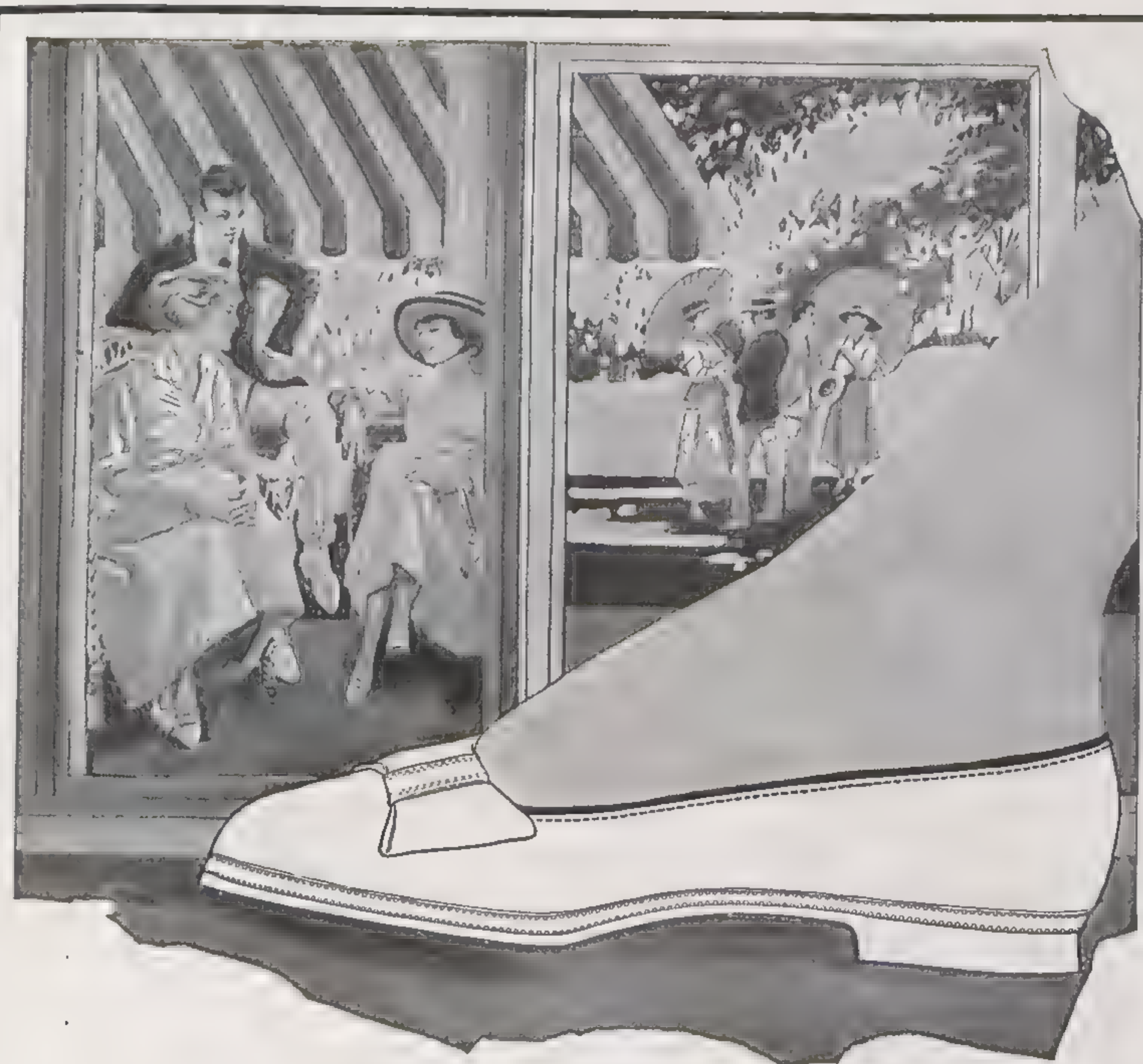
FROCK NO. N3840.—For the frock in medium size: $3\frac{5}{8}$ yards of 40-inch plain material; $2\frac{1}{2}$ yards of 40-inch figured material. The skirt is 36 inches long from the normal waist-line and is $2\frac{1}{4}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

SEEN in the SHOPS

(Continued from page 66)

in the middle of page 66. It is of flesh or white batiste made in slip-on style and trimmed only with picot-edged ruches of the batiste. The second model, at the left of the middle, is one of the best tennis blouses of the season and is of a good quality of handkerchief linen; it has tucks in the front and on the link cuffs.

The third blouse, sketched at the right of the middle, is a slip-on model with a peplum. The material is a fine voile, of better quality than is usually found in inexpensive blouses, and the lace is a real Irish insertion. The flat belt has a trimming of pearl buttons in front and back and a single sash end.



Come, give your feet to Keds

—comfortable, good-looking Keds. These canvas-topped, rubber-soled shoes and pumps are just as appropriate on the Avenue or the country-club porch as in the music-room of the smartest hotels.

And Keds are so adaptable. One is equally at home in them on the dance floor, the beach, the boardwalk, the mountain trail, the tennis court, the golf course—anywhere that fashionable folk congregate.

The rubber soles are so flexible, so springy that nimble, fun-loving feet find unstinted joy and comfort in them.

The close-weave canvas uppers admit soothing zephyrs *without* gaping or slipping-off at the heel.

Keds come in three grades, with many styles and prices in each grade. Each pair is made and warranted by the world's largest rubber manufacturer.

See your size and style of Keds at your favorite shoe-shop and select just whatever you wish.

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AS fragrantly cooling as raindrops on blossoms, Lazell's delightful talcums refresh the skin in days of heat. A film of protection from sun and windburn, so soft and fine that their use is imperceptible. Lazell's talcums are made of only the finest ingredients in many delightful odors.

Sweet Pea—a delicate garden odor of the utmost refinement.

Massatta—a rare Japanese conceit of voluptuous sweetness.

Field Violets—a fresh dewy fragrance of unfailing charm.

Japanese Honeysuckle—a true reproduction of the well-loved flower of Japan.

Babykin—is just the talcum to keep baby cool and comfortable. It is more than borated; it is actually antiseptic.

THE LAZELL BEAUTY BOX containing samples of Massatta soap, talcum and toilet water, jar of Crème de Meridor and box of Sweet Pea face powder sent for 35 cents (50 cents in Canada).

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Lazell

PERFUMER



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San Francisco, Crocker Bldg.
Portland, Ore., Pettock Block

AND NOW THE MAGPIE GARDEN

(Continued from page 48)

are used with a lavishness and taste that make the enclosure a place of scented loveliness and peace as long as flowers are willing to bloom. When good sombre hued flowers are available, they are used for contrast. With china white flowers, it may be said further, very dark purple flowers, with no blue in the color, look best. Blue ones are not so good, and any with a magenta cast are fatal. For this reason the phlox garden is all white, not even Le Mahdi, darkest of tall phloxes, nor Dr. Charcot, a deep violet dwarf variety, are admitted. In the parterre beds the lovely white dwarf phloxes Nivalis, Tapis, and Nelsoni, are massed with white dwarf lavender. In the borders are the pick of the tall white phloxes, including Frau Buchner, Fraulein von Lassberg, and the incomparable phlox known as Miss Lingard.

THE VARIATIONS OF BLACK AND WHITE

Only a few of the pictures possible in the black-and-white garden can be suggested, but the gallery is a varied one. Here, for example, are the June-July Irises (English and Spanish) in such combinations as the dusky Lord Palmerston, Prince Mauritz, and the great bronze Thunderbolt and La Nuit massed with the pure white Queen Wilhelmina and King of the Whites. "Cushion Iris" is excellent for terraces and is used here in white pots. There is plenty of black in some of the delicately tinted oriental poppies to make their grouping with white poppies a joy; and when the white madonna lilies scent the July air, there are delphiniums of deepest purple begging to stand with them. There are wonderful dark lupins; there is the purple cone flower, and black petunias and puce colored auriculas, a parterre flower used beautifully in England, yes, and even a black-and-white lily, if one admits Brownii with its *tête de nègre* marking. Black pansies and violas are, of course, never absent. In the Sussex garden there must be thousands used to cover every inch of bare earth. Foliage counts enormously in the general result; often in the border, gleaming touches are given by silver-striped grass and bold vertically striped leaves such as those of Juncus Sabrina, and Funkia Umbellata Argentea. In color gardens, striped foliage is "busy" and disagreeable. But with white flowers it has a distinct value; until one tries a white garden, one does not realize how many diverse and beautiful grasses and

plants whose charm is their leaves, are at his call.

Parterre and borders are changed from month to month. At one time the former is bedded out with Iris Rosine and dwarf snowball and edged with black auriculas. Later this changes to white verbenas and white and black striped petunias, while in the big border the lovely white foxglove, Mrs. Perry, gives way to standard clumps of Hydrangea Paniculata. Thus it moves between changes, the spaces everywhere are filled with white asters. Peony time, —another white carnival; masses of these flowers, snowy and delicious, fill the outer border, wonderfully enhanced by the jet black of the wall. The rest of the garden then is taken up with white snapdragons and that sweet old-fashioned pink, Mrs. Sinkins. Dozens of white flowers may be counted on to keep the garden going until frost; white hollyhocks, the double white meadow-sweet, white sweet-williams, sweet sultans, sweet peas, marguerites, scabiosa, pentstemons, pelargoniums, dahlias, cornflowers, godetias, schizanthus, stocks, larkspurs, chrysanthemums, zinnias, pyrethrums, campanula. Once, and only once, the black-and-white garden gives vent to violent color. When Tritomas or "Red-Hot Pokers," make their appearance, the big white border against the bold black wall flames with them. It is truly wonderful.

WHAT A GARDEN CAN DO

But the charm of white flowers is greatest when viewed apart from gay varieties. Parterres and borders of all white flowers and gardens of white roses are old-time fancies that the garden-lover to-day, looking for restful broad effects, may revive with pleasure. White flowers against a red brick house and wall, with white shell or white pebble paths, or paths of grass, are a Jacobean combination not easy to improve upon. The white garden is constantly enriched by new blossoms as the season expands. It is, perhaps, at its best in late spring and midsummer, but between these perfect moments it may be kept furnished and flowering, with hardy and half-hardy annuals, those gracious understudies to the garden stars.

The house and garden described were designed by Mr. Basil Ionides, a young architect, whose taste and authority are expressed elsewhere in the beautiful gardens of Didlington Hall, Norfolk, in the restoration of romantic Beeleigh Abbey, and in other English places of interest.





THE WISE MOTORIST DEMANDS THESE CURTAINS

Collins-System Curtains are the original always-ready curtains. They removed the automobile curtain from the jig-saw puzzle class, and have saved time, temper and clothes for over a million motorists.

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Collins-System Curtains are regular equipment on the quality cars in every price-class. Each section is always just where you want it when you want it.

Whatever car you buy, insist on Collins-System Curtains. You'll get them if you're firm—and you'll thank us every time it rains.

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The Tag That Tells

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UTICA
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Sheets and Pillow Cases

THE "Utica" label is a pledge of quality—a passport to the best homes—a surety of longest wear and biggest money value in sheets and pillow cases.

Our "Mohawk" brand is a good sheet, not quite so heavy as "Utica."
Sold by dry goods stores everywhere

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A few drops of Freezone loosen corns or calluses so they peel off



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WHAT THEY READ

MOST of the plays that keep Broadway theatres filled one never sees in book form, but the drama now occupies more space on the counters of the book-shops than ever before in the history of American letters. Most playgoers are not play readers, and perhaps most plays to any but keen lovers of the drama are rather dull reading for "the closet." In spite of much pretense, honest and not unintelligent folk have been heard to own, in moments of frankness, that they found reading Shakespeare a bore, while others assure us that Shakespeare, delightful when read, is totally unsuited to the modern stage. There are also even a few prigs who turn up their eyes with a look of solemn self-importance and protest that Shakespeare as played gives them far less pleasure than they draw from reading him by the aid of their own vivid imaginations. Shakespeare wrote for the stage, and his text gains immensely for most of us when presented to our ears and eyes by actors of even moderate merit. What is true of Shakespeare is true of lesser dramatists, ancient or modern. The necessity of reading as preface to each speech the name of the character is of itself a grave hindrance to enjoyment. Sir Rabindranath Tagore tries to lessen this nuisance for the reader of his "Cycle of Spring" by omitting, much of the time, the name of the character speaking. It must be owned, however, that even thus the play is rather hard reading, though it might be charming enough if presented upon the stage with the proper setting. Mr. Kennedy's feminist propaganda is more entertaining than the oriental poet's little spring rhapsody, but "The Rib of the Man" is rather a nuisance to read except for the longer propagandist speeches, which have life and often humor, however alien in spirit to the thought of most men and even most women. A few current plays do make agreeable reading, though surely Mr. MacKaye's "Sinbad" is not one such. Mr. Shaw's plays rarely fail to delight the reader, but then Mr. Shaw always gives good measure of wit and seldom fails to furnish a preface, sometimes nearly as long as the play and often quite as witty. Play reading, on the whole, is a habit that one must acquire early. Lucky the youth who has been brought up in a house with an old and neglected library. What treasures its shelves may harbor, and especially what richness it conceals in volumes of old plays, collected by some lover of the drama and hardly to be found elsewhere! One man recalls such a library in a large country house "somewhere" south of Mason and Dixon's Line, a house inhabited by one of the most charming of men who vainly sought to till the land from which his ancestors had drawn wealth without personal labor. Here the amateur farmer took what leisure he had in a library well-stocked with books of many kinds and especially with the plays of the sixteenth, seventeenth, eighteenth, and early nineteenth centuries. It is only in such a worldless retreat of serene bookishness that one acquires the habit of

reading plays, forgotten things that once sent audiences into tears or laughter, called the sparkle to the eyes of youth, and set the gallery gods to thunderous clapping. Even "The Merchant of Venice" or "Romeo and Juliet" gains much for the reader who strongly realizes that the audiences before whom these plays were presented while the author still lived and wrought, thought of Italy as above all things the land of romance and of culture, and that they had the sense of being transported from the glooms of England and its mainly undistinguished domestic architecture of the period to the marble splendors and glorious skies of the marvelous peninsula.

SINBAD THE SAILOR: HIS ADVENTURES WITH BEAUTY AND THE PEACOCK LADY IN THE CASTLE OF THE FORTY THIEVES, A LYRIC PHANTASY, by PERCY MACKAYE, strongly suggests an oriental potpourri, for Mr. MacKaye has boldly introduced a little of everybody from the Arabian Nights and elsewhere in fancy-land, and has magnificently disregarded mere mundane considerations of time, place, and circumstance. He opens with a scene in which a charcoal burner and his daughter talk as such a pair never talked before, and he speedily hustles them into new shapes and sends them in pursuit of the famous singing tree. Mr. MacKaye's fantasy is really a burlesque absolved from the bonds of probability, and apparently intended to be humorous rather than poetical. Lyric, he calls it, but its lyricism is surely of no very high order. Plainly enough, this is not a play for the "closet"; its charm and interest depend above all things upon dramatic representation, dress, scenery, and other stage accessories. Mr. MacKaye has also set the stage carpenter and the stage mechanic a hard task, for there must be contrived a living door knocker that shall thrust out a brazen tongue, wink a brazen eye, and in doing so lid the eye with a cover of veined marble, besides other strange and difficult feats. There must be provided also the two score huge oil jars of the Forty Thieves, marble griffins with legs that move sinuously, enchanted halls, apes, a tree from which bursts a cloud of butterflies, and a sun-dial out of which comes a stately lady. If the author can really get his fancies all effectively staged, he will give us an amazing spectacle, but meanwhile, his play will hardly rank high as a poetical production, nor will its humor be found very appealing. (Boston and New York: Houghton Mifflin Company; \$1.25 net.)

THE RIB OF THE MAN, by CHARLES RANN KENNEDY, sets forth in dramatic form the author's theory of a world renewed and redeemed by feminism and pacifism. The scene is an island in the Aegean Sea, and the characters are a conventional married couple, a rebellious young feminist, who is the heroine of the drama and the propagandist of the theory, a soldier who proclaims himself

(Continued on page 84)



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WHAT THEY READ

(Continued from page 82)

a pacifist, an ordinary English gentleman, a Greek gardener, and an exponent of the wisdom of the serpent in the form of a German scientist of the Freudian type. Mr. Kennedy really manages to make his propagandist drama amusing, for all the characters have many good lines, and Prout, the serpent of science, furnishes a vast deal of entertainment. The dedication, "To my wife and all my beloved women" intimates his hope of a world with more love and less sex, and even the possibility of "The Golden Child Quickened by the Wind Himself," and this without a word of acknowledgment to Mrs. Eddy. (New York: Harper and Brothers; \$1.30 net.)

THE CYCLE OF SPRING, by SIR RABINDRANATH TAGORE, is an oriental prose drama in four acts, in which the author seeks to symbolize the effects of the season upon the mind and spirit of youth. In other words, it is a drama of youthful irresponsibility in which cold wisdom, earthly power, and the conventional things of human life are flouted and ridiculed. The poet laughs at the philosopher, and even death itself is denied as an unreality, while the king of the play is made a comic sort of person, and his minister is an object of ridicule. There is really no action in the drama, and its sole interest lies in the contrast between those who stand for conventional views of life, and the poet and the other champions of youth and spring. To tell the truth, the dialogue is a bit tedious, with its harping on the same string, and the lyrics, while beautiful, are not up to the author's best. The play was produced at the author's Indian home, where no doubt the native and proper setting vastly added to its charm and meaning. (New York: The Macmillan Company; \$1.25 net.)

THE NEW NOVELS

THE FORD, by MARY AUSTIN, is a brilliant novel, epic in physical bulk, though considerably less than epic in scope. One of the author's clever women speaks of the world as hitherto "androcentric"; "The Ford" is clearly enough gynocentric, for it is a story in which most of the wisdom, honesty, and idealism, and no small part of the force, rest with the women rather than with the men. The story opens charmingly with a scene on a ranch where the actors of the moment are half a dozen children done with fidelity and insight. After that we have the sordid scenes of oil land speculation, later still the struggle between employer and workmen's union in San Francisco, and still later yet another struggle for the control of water supply in the valley of the earlier scenes. The author treats with a sort of impartial detachment her several puppets, and does not seem to take too strongly even the side of her own sex in permitting her women to enounce rather than to illustrate in their own persons advanced theories of marital relations. The best of the book is that in which the author allows herself the luxury of showing the atmosphere, physical and social, of rural California. Here she is vivid and unconstrained, without the feverish effort after heroics which makes some of Jack London's work in the same field tawdry and almost ridiculous. On the whole, she is far less successful in her San Franciscan scenes, and most readers will feel that the book had been more effective had its crowded canvas of human figures been cast against a single background, that of rural California, and had there been but one large commercial interest mainly exhibited, that of the oil craze or that of the struggle for control of water rights. Freshness and vigor are not wanting in any part of the story, and the style is mercifully free from the affectations that mark too much of "Coast" fiction. (New York and Bos-

ton: Houghton Mifflin Company; \$1.50 net.)

LOUISBURG SQUARE, by ROBERT CUTLER, is a characteristic fictional product of Boston and Harvard, made upon classroom prescription. It was inevitable that somebody should be tempted to put the old-fashioned charm and impenetrable romance of Louisburg Square into fiction, and Mr. Cutler has done his local color wonderfully well. This most fascinating of American urban quarters, named in honor of Sir William Pepperrell's French-Canadian victory of 1745, decorates the slope of Beacon Hill with an inviolate peace and serene witchery, a standing temptation to all local colorists, whether with pen or with brush, and Mr. Cutler is young enough to believe that out of the physical distinction of the place and out of the high and dry social circles thereabouts could be constructed a novel really reflecting a bit of human life as it is lived. The result is this brave attempt, in which a sort of local and superficial realism is attained by the use of such familiar names as Quincy and Cabot, and the locally portentous journalistic titles "Transcript" and "Herald." The atmosphere of the quarter is done with fascinating effect. Mr. Cutler's people, too, and his scenes, as of the Christmas carols before the lighted windows of Beacon Hill and the like, have also an appealing truth to the outward aspect of persons and things Bostonian, but the content of the whole book is thin air, and its style is academic. Not since Mrs. Augusta J. Evans has there appeared a novel with so many quotations in so many foreign tongues. The epigrams and philosophy, pretty thickly peppered in, are also thin and very youthful, as for example: "To live eagerly and zealously is actually to live," "Brick is a blank, harsh color in other places; but on such a day, in such a worldless spot, the red of the houses was but a pleasant glow of light"; "One is always dramatic in one's memories"; "There are times when one can well afford to be superstitious"; "When soft voices die (see Shelley) music becomes impossibly sad"; "In winter the poor must shift as best they can; whatever is warm must perforce be handsome." Elise Ames's frontispiece is delightful, and her head of the heroine highly picturesque. (New York: The Macmillan Company; \$1.50 net.)

THE MADNESS OF MAY, by MEREDITH NICHOLSON, is just good enough to remind one that they do these things better in France. Incidentally, also, they have somewhat recently done the like better even in England. The charming traditional group of Harlequin, Columbine, and the rest has got itself several times of late into pretty good British fiction, and Mr. Nicholson's little thing is a natural American sequel to such performances abroad, for the literary middle west, true to our tradition of colonial loyalty to the mother country, is always on the watch to echo what the "other side" is saying. Now Mr. Nicholson's proper business, as he ought to know, is the making, in highly workmanlike and effective fashion, of novels that deal with American life as it never was, and let us hope never will be, novels neither light nor brilliant, though good enough to please a not unintelligent part of the great public. "The Madness of May" will hardly please the author's accustomed public, however, and still less will it please such as love a dainty bit of pure folly done with light and sure touch, just the kind of touch that nature has denied Mr. Nicholson. (New York: Charles Scribner's Sons; \$1 net.)

JAN AND HER JOB, by L. ALLEN HARKER, is a conventional Anglo-Indian novel, with the mitigation of two delightful children, a live dog, and an

(Continued on page 86)



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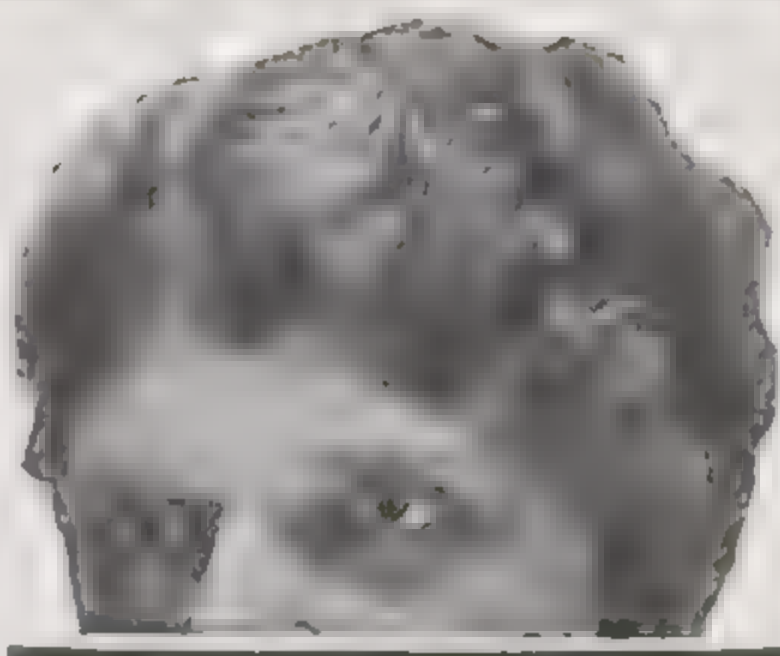
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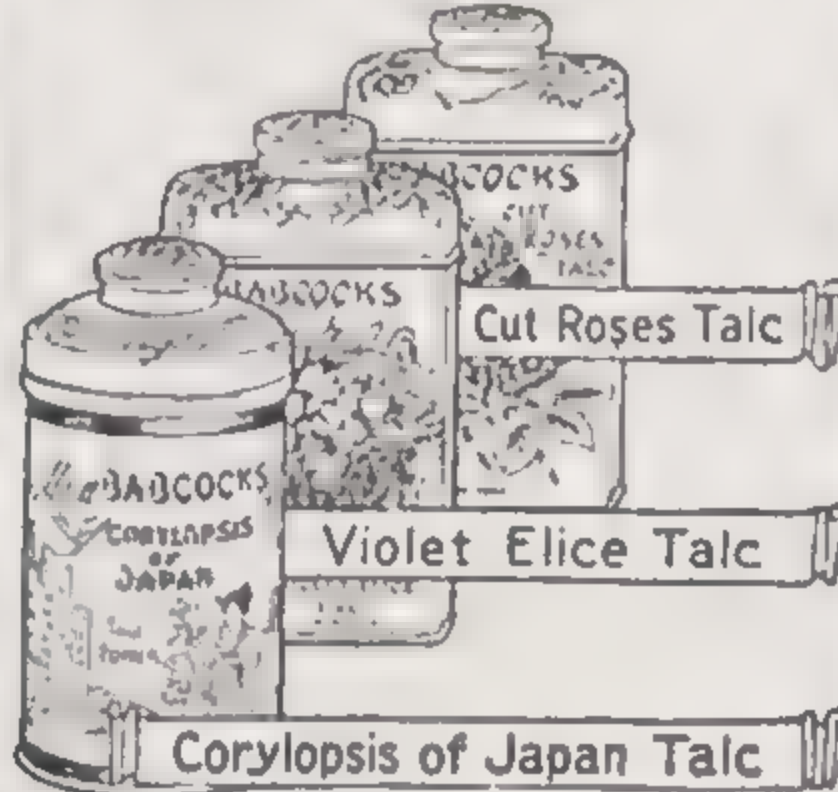
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WHAT THEY READ

(Continued from page 84)

atmosphere of sweetness, simplicity, and good breeding. There seems to have been no sound excuse for stringing out the voyage to India through two full chapters except for the sake of local color, and certainly a single paragraph and a bit of dialogue would have been enough for Sir Langham Sykes, who really has nothing to do with the story. After the arrival at Bombay, the tale moves along properly enough, and the transfer of scene to Great Britain is accomplished with smoothness and dispatch. There are two good love stories in what follows; there is a well-indicated Scotch servant; both women of the love stories are well done; the villain is sufficiently black, and yet not too sooty; the two heroes are not too heroic, and the children and the dog are delightful. This is a novel that middle-aged folk can read without forfeiting their repute for modernity, and can recommend to the young with the certainty that it will do nobody harm and will give much wholesome pleasure, that's having a real mission. (New York: Charles Scribner's Sons; \$1.50 net.)

BRINGING OUT BARBARA, by **ETHEL TRAIN**, easily takes its place as a modern equivalent of the old-fashioned "hammock novel" regularly supplied in the last generation for the consumption of that extinct species, the American "summer girl." Young daughters of mothers once summer girls will find "Bringing Out Barbara" quite as entertaining as their mothers and grandmothers found the long-forgotten "Kismet." Barbara is the unconventional daughter of highly conventional parents belonging to what an earlier generation of the socially damned used to call "The Four Hundred," and Barbara's rebellion at whatever her parents hold dear furnishes the main motif of the tale. As the story is told, autobiographically, one can not help thinking that Barbara shows small pity and less piety in depicting her parents, and it must be owned also that mothers even less squeamish than Barbara's might reasonably object to an utterly strange young painter who invites an unchaperoned girl of seventeen on the very first day of their acquaintance to visit his studio. Barbara's adventures are sufficiently diverting, and we violate no confidence in saying that the publishers certify to the essential truth of the story to what Mr. Yellowplush called the "hupper succés." Incidentally, there are neither scenes nor words in this lively bit of a book to bring the blush of shame to the cheek of modesty. (New York: Charles Scribner's Sons; \$1.25 net.)

EDITH BONHAM, by **MARY HALLOCK FOOTE**, will have for readers acquainted with literature above five years old, a curious interest as illustrating how hard it is for an author no longer young to write in the spirit of the present. Here is a novel of nearly three hundred and fifty pages seeking to reach the public that reads the books of authors who were children in the period depicted in the story, and always harking back to the scenes, the standards, and the literature of an earlier generation. The New York of "Edith Bonham" is the New York of the days when the "Century Association" had that simple and agreeably dingy old house near Union Square with its smouldering hearth logs and its great common dining-table. The "studio crowd" is that of the early eighties of the last century. Swinburne is the poet that the young folk in this tale are declaiming, and there is actually a reference to "L. E. L.," whom few of Mrs. Foote's readers will identify as Letitia E. Landon. Even the treatment of scarlet fever belongs to an obsolescent theory of therapeutics. In spite of much that will have an alien sound to current readers, "Edith Bonham" is a living and well-told tale after the author tears herself away from her beloved New York

of the Gilders and the rest and resolutely takes the reader to Boise City, where we have the atmosphere of the west a little nearer to the present time and a love story of romantic situation saved from the purely conventional by a thoughtful ruffling of the stream. (Boston and New York: Houghton Mifflin Company; \$1.50 net.)

NOTHING MATTERS AND OTHER STORIES, by **SIR HERBERT BEERBOHM TREE**, contains nine tales, a bit of farce comedy at the expense of Emperor William, and a critical address, the whole served up as a volume to be published in aid of the "fund for actors disabled in the war." Sir Herbert's stories read as if written between the acts and while waiting for his cue, and strongly suggest that the actor's intention was to illustrate the unwisdom of an artist in one department attempting creative work in another. As a matter of fact, the tales, as the author vaguely intimates in a brief appended note, seem to have been written as parodies upon the style of other authors living or dead, and most of them are so extravagantly ill done that common sense forbids one to believe that they were intended to be accepted as aught but an audacious joke at the expense of the public. (Boston and New York: Houghton Mifflin Company; \$1.60 net.)

MISCELLANEOUS

THESE TIMES, by **LOUIS UNTERMAYER**, contains about eighty examples of the author's verse in various styles. The best of the matter is that in the division called "Havens," and among the best things in this division are "Bacchanal," "A Winter Lyric," "Spring," and "The Robber"; this latter number is richer in imagination and less fanciful than most of the other poems. The children's poems are far less successful than most of those in "Havens." In the division called "Youth Moralizes," the bit entitled "Poetry" equals almost anything in the book; its opening stanza sounds like an ancient Hebrew psalm. "Plaza Square" also has unusual qualities. "Two Rebels," and "Moses on Sinai," which are the only numbers of the final division, are more ambitious than successful. In "Thirteen Portraits," Mr. Untermeyer revives an old form of English epigrammatic verse and does the thing well, but there is not much of true poetry in this clever portraiture. Mr. Untermeyer's long narrative and descriptive poems are really a form of smart special reporting that should be done in prose if, indeed, they are worth doing at all. The poem to the poet's father is a bit of filial piety nobly expressed. (New York: Henry Holt and Company; \$1.25 net.)

INTERIOR DECORATION FOR THE SMALL HOME, by **AMY L. ROLFE, M.A.**, addresses itself neither to those who live in palaces nor to those who are stied in hovels or immured in small apartments. It is rather for such as have considerable houses and comfortable means, but also a disposition to "make" their own homes by seeking to express themselves in the decoration and furnishing, and, indeed, as far as the professional architect will permit, in the style, arrangement, and structure of the house itself. There is a deal of plain and sound advice in this rather small book as to periods of furniture, unity in decoration, and all else that the intelligent amateur needs to know. Two kinds of persons get their homes furnished in the lump and by contract, millionaires of more money than taste, the kind widely known as "easy marks" among professional furnishers and decorators, and the pastors of loving but not too intelligent flocks. The result of the furnishing in each case is such as to make the judicious grieve. (Continued on page 88)



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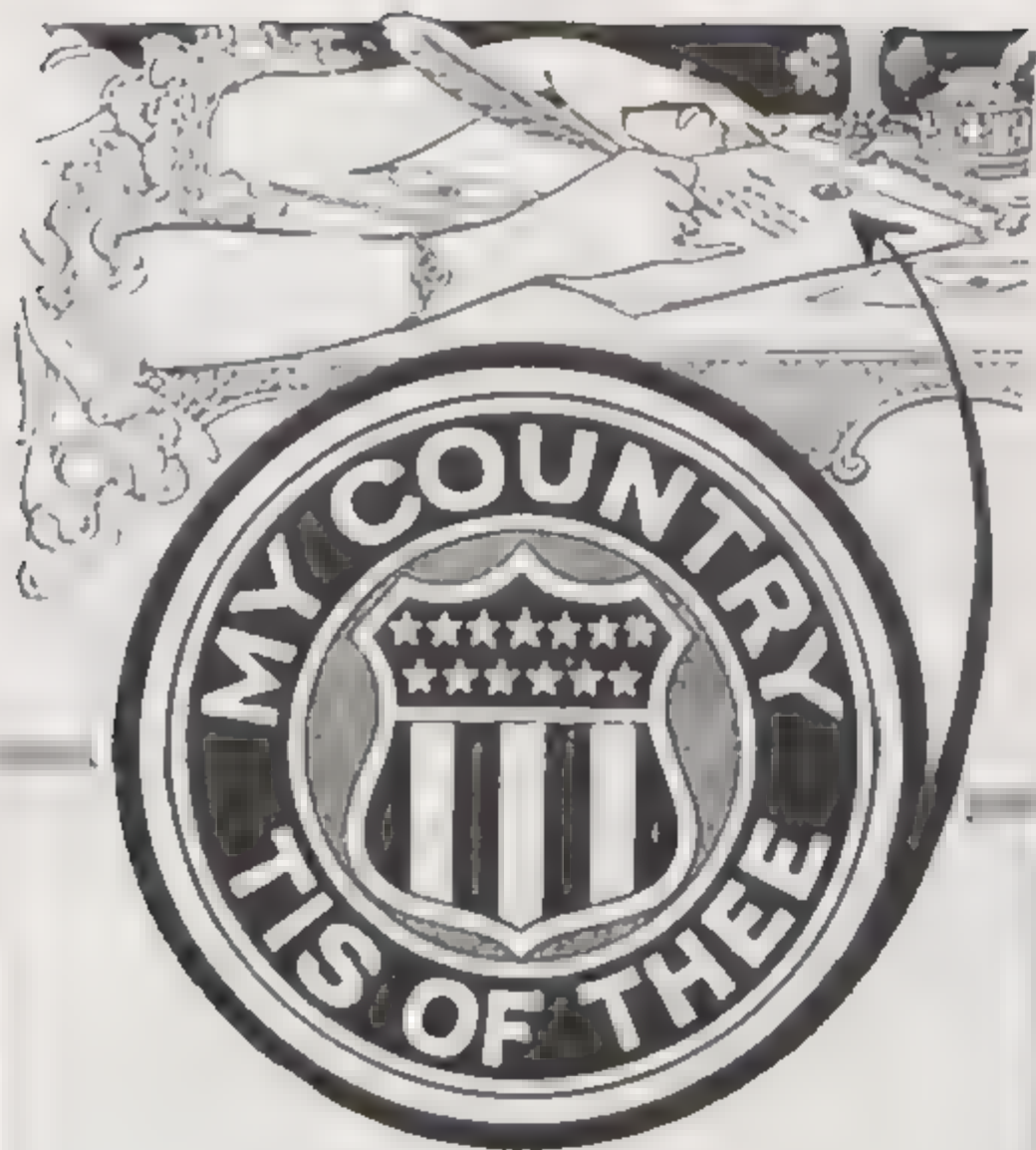
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WHAT THEY READ

(Continued from page 86)

This book would save home-makers from such errors, and it has a blessed mission. The many illustrations are highly important as interpretive of the text and there is a valuable bibliography, besides a table of periods and an index. (New York: The Macmillan Company; \$1.25 net.)

A DESK BOOK OF TWENTY-FIVE THOUSAND WORDS FREQUENTLY MISPRONOUNCED, by FRANK H. VIZETELLY, LITT. D., LL.D., comes close to the title of a similar work known to the public in many editions for the past thirty years. Dr. Vizetelly's volume, however, outbids his elder rival by giving us several thousand more words which many of us are supposed to mispronounce. Of course now that a new word man has raised the ante, the earlier one will of necessity see him and go him some thousand words better. This is a game without a limit, for it is open to both gentlemen to go on outbetting each other, since they have a language of several hundred thousand words to draw upon. As a matter of fact, there is an element of inaccuracy in Dr. Vizetelly's "frequently," as in his rival's "commonly," for a good many of the words in this book and its predecessor are neither commonly nor frequently used. Meanwhile this is a valuable and practical book, with an entertaining introductory essay, and a key to the sounds of the letters not too complicated for common understanding, and frequently enough repeated in footnotes to be easy of consultation. All gentlemen with sporting blood in their veins will await with interest the next bet of the other word-man; the jack-pot really begins to be of interesting size. (New York and London: Funk and Wagnalls; \$1.60 net.)

ABOUT THE WAR

THE EDITH CAVELL NURSE FROM MASSACHUSETTS, a little book, the royalties from which go to the committee supporting the nurse in question, tells not only the story of her services for the first year, but that damning tale of military ruthlessness, the execution of the brave English woman by the German authorities in Belgium. A group of persons chiefly in and about Boston sent Miss Alice L. F. Fitzgerald to serve near the western front as "the Edith Cavell memorial nurse from Massachusetts." Miss Fitzgerald went in March, 1916, and her agreeably written letters give an outline of her first year's service. Besides these letters, the book contains a moving story of Edith Cavell's arrest, imprisonment, and death at the hands of the Germans. From official reports it is shown that Brand Whitlock's efforts to save Miss Cavell were balked at every step by the stubborn secrecy and untruth of the German military authorities. The sentence was imposed and the hour of death set without any information upon the subject being communicated to

Minister Whitlock, though he had been assured of such information, and apparently equal reticence was observed toward the German civil authorities. The conduct of the military was defended by War Minister Zimmerman at Berlin upon the ground that it was necessary to "frighten" women who might presume upon their sex to aid in the escape of wounded prisoners. This little book, with its hideous tale of military "frightfulness," should make a good recruiting document in the United States. (Boston: W. A. Butterfield; 60 cents.)

THE CALL OF THE REPUBLIC, by JENNINGS C. WISE, comes with a commendatory introduction by General Leonard Wood. Mr. Wise's book is partly historical, partly expository, and whether historical or expository, it is directed toward the advocacy of universal military service for the present war, and universal military training afterward. He finds that we inherited from England our long-cherished institution of volunteer service—a system that, he thinks, has served us ill in every war. Out of our fifteen million men of military age, we should need for the army in time of peace but one in thirty, and in time of war but one in four. Mr. Wise argues at length for the essential democracy of universal service, and energetically denies that it leads to militarism. Approximately permanent peace, he believes, may be assured by education and other means, but he can see no safety in abandoning the "armed peace" which has borne so heavily for half a century upon Europe, and which must, if adopted here, bear even more heavily upon the United States. (New York: E. P. Dutton & Co.; \$1 net.)

A STUDENT IN ARMS, by DONALD HANKEY, comes as a voice from the tomb, for the author, a gallant young English soldier, perished on the western front in October of last year. The articles that make up this little volume appeared originally in the "London Spectator," and the editor of the periodical contributes to the book an appreciative preface. There were twenty-four thousand copies of "A Student in Arms" sold in England within a month of its publication. As the editor of the "Spectator" says, this is an unusual kind of war book. Young Hankey saw things with a fresh eye, and wrote of them in a spontaneous style. There are humor, pathos, and religion in this little book, and if the essays that go to make it are of unequal merit, they all have much to commend them. The author has the English public school point of view, but all the same he recognizes most generously the virtues of the cockney, and one of his most eloquent passages is that in which he takes off his hat to the "down-and-outers" who were bad soldiers except when they came to the supreme test of facing death. (New York: E. P. Dutton and Company; \$1.50 net.)



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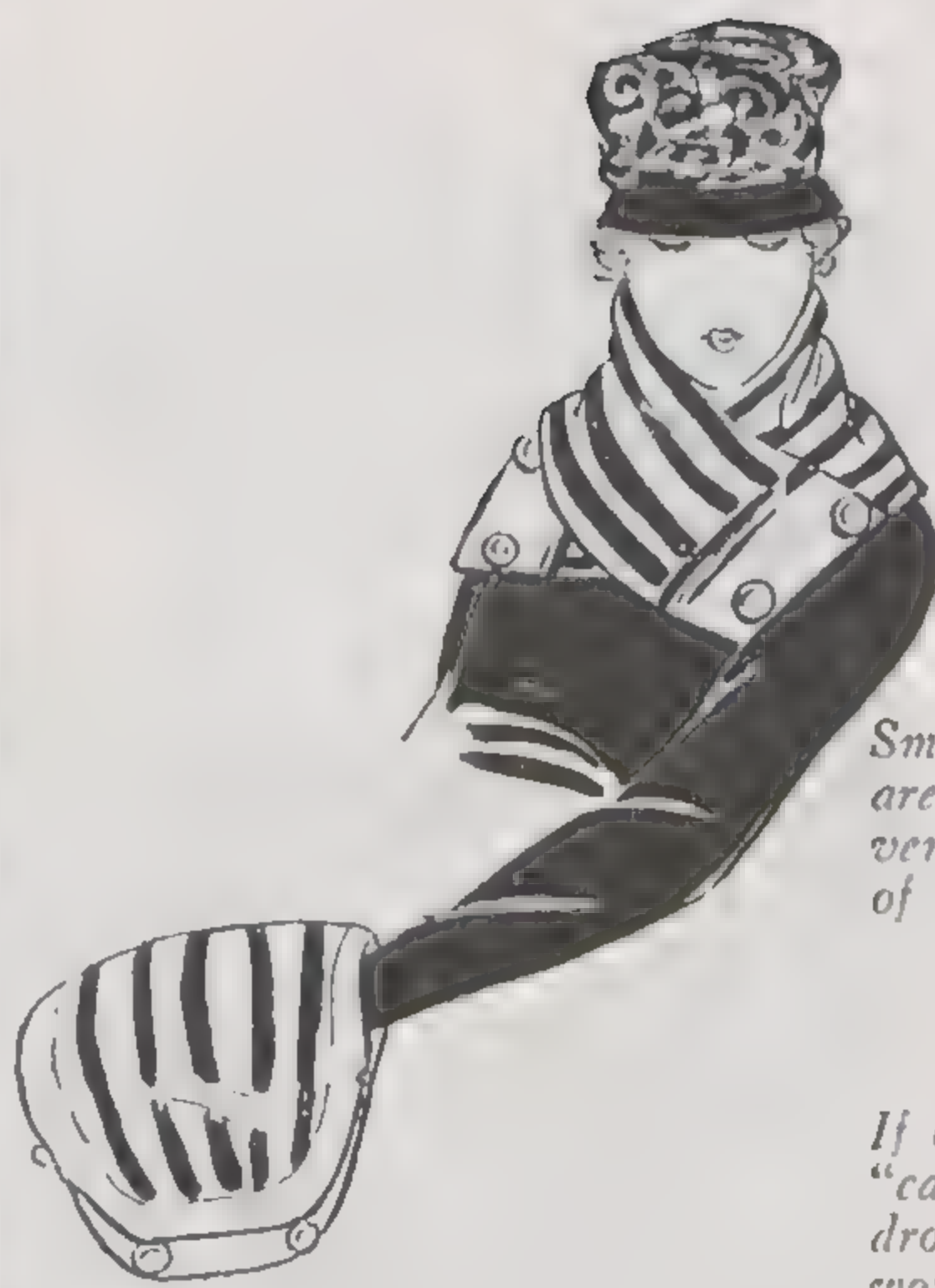
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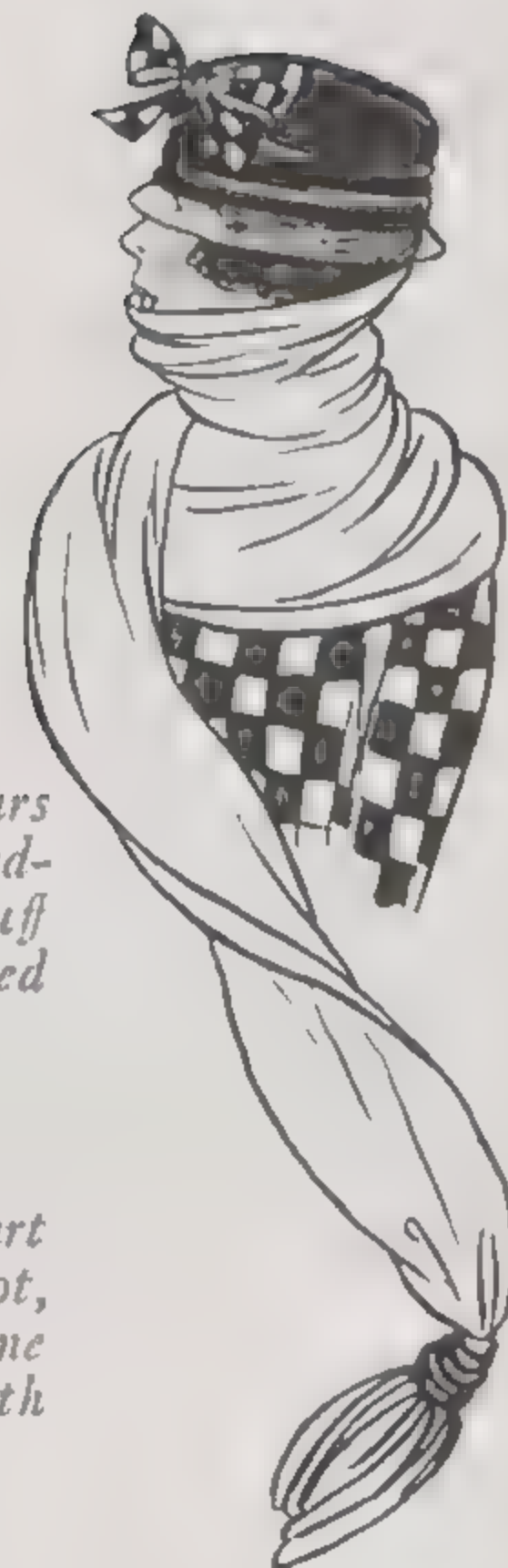


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AMERICA'S BEST SPORT HATS



Small animals with nice furs are rejoicing over the advent of this collar and muff of green and gray striped jersey



If one unswirled this smart "cache-nez" of green tricot, dropping a green tassel, one would find a girl underneath

VOGUE POINTS

OF green and gray striped jersey are the collar and muff shown at the upper left on this page. They are designed for automobiling, although they would be appropriate for a long walk through the country, a game of golf, or any outdoor sport. The enveloping *cache-nez* sketched at the upper right is of green tricot adorned with a single swinging green tassel. In the middle of the page is a parti-colored fan of red, blue, and green silk, with sticks of yellow lacquer. In this depressing war time it is good to have anything so gay and colorful as this fan. The lady who waves it gently could never be depressed.

ON chilly mornings when one wears shiveringly a simple chemise-like *robe d'intérieur* of white crêpe or muslin, it is blissfully comforting to add a becoming room-jacket like the one sketched at the lower left on this page. This charming jacket is of

blue and white striped crêpe and is lined with yellow crêpe.

THE waistcoat, which really commenced the season quite modestly, is almost getting out of bounds—one just doesn't know how to discipline it; but one doesn't want to so very much. Sketched at the lower right on this page is a strikingly smart waistcoat of black and white checked cheviot, which may be worn happily with a tailored frock of blue serge.

Equally striking is a waistcoat blouse of blue and white silk jersey, girdled with a tasseled "rat-tail" of jersey. This is also worn with blue serge frock.

ON a sunny day when one goes for a long walk in the ever charming Bois, among other very nice things, one sees now and again a small close-fitting turban of soft gray plumage like the one illustrated at

(Continued on page 92)




The breeze from this fan of red, blue, and green silk, with sticks of yellow lacquer, must float on waves of color



This room-jacket of blue and white striped crêpe has such a way with it that one forgives mornings for being chilly

Waistcoats were once timid retiring things, but this one of black and white cheviot has a most checkered career



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A little gray bird in the form of a turban found this agreeable place to alight



This hat with a bold quill and a tip-tilted inquisitive crown loves a real adventure

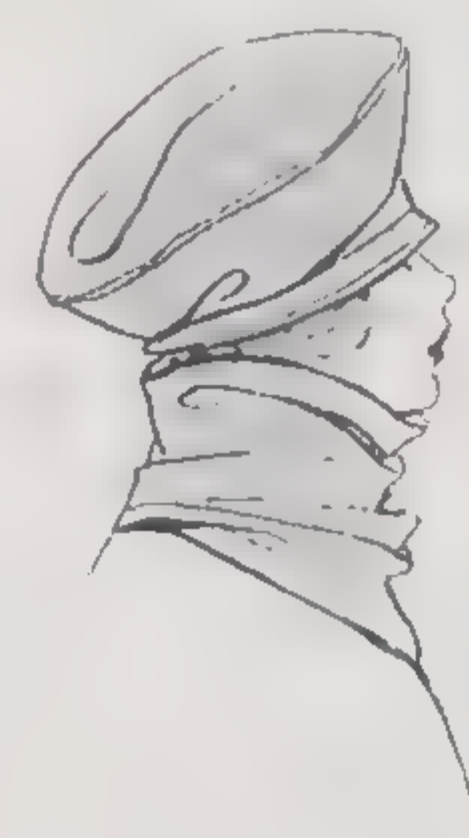
VOGUE POINTS

(Continued from page 90)

the upper left on this page. Two graceful, slender, spreading wings cross the front of this small hat, which makes an unusually smart consummation to a dark blue tailored frock or suit.

INSTEAD of the once popular cloche Parisiennes are now happy wearing the beret; one of these, which may be made in satin, velours de laine, or straw, is sketched at the upper right on this page. Often the beret is simply and entirely untrimmed, though sometimes it is willing to take the heavy responsibility of a quill or a cocarde. But this season, whatever the tissue or trimming, the so-called beret is always half beret and half casque; and always the crown is tilted backward, as inquisitively as a tip-tilted chin.

EARLY last winter, the Parisienne buried her pretty nose in fur. Now, this spring—and never before was a spring so raw and damp and chilly—she swathes her equally pretty chin with a *cache-nez* of serge or velours de laine, lined with white or a con-



She takes her pretty chin from the depths of a fur collar and buries it in a "cache-nez" of serge



Sitting opposite this traveling hat of gray suède, who wants to look out of the train window?

trasting color. The one sketched above the middle of this page is of gray serge, lined with black satin; it is worn with a black satin coat. The beret accompanying it is also of gray serge.

SKETCHED below the middle of this page is a very jaunty traveling hat of gray suède, topped with an impudent blue silk pom-pom. This hat would make the stupidest of trips a real pleasure. Odette made it, so, of course, one knows the style is bound to be correct. Mme. Odette is showing many small hats of silk jersey and other tissues, and some of them are very striking.

ANEW blouse of red jersey is sketched at the lower right on this page; it is prettily embroidered with blue and the girdle flaunts a joyous blue tassel. This blouse of jersey—a sort of glorified sweater—is worn under the jacket of many a tailored suit. The good tidings come to us that Rodier has originated a brand new striped jersey cloth with a very narrow cross-wise stripe; it is pretty in yellow and gray.

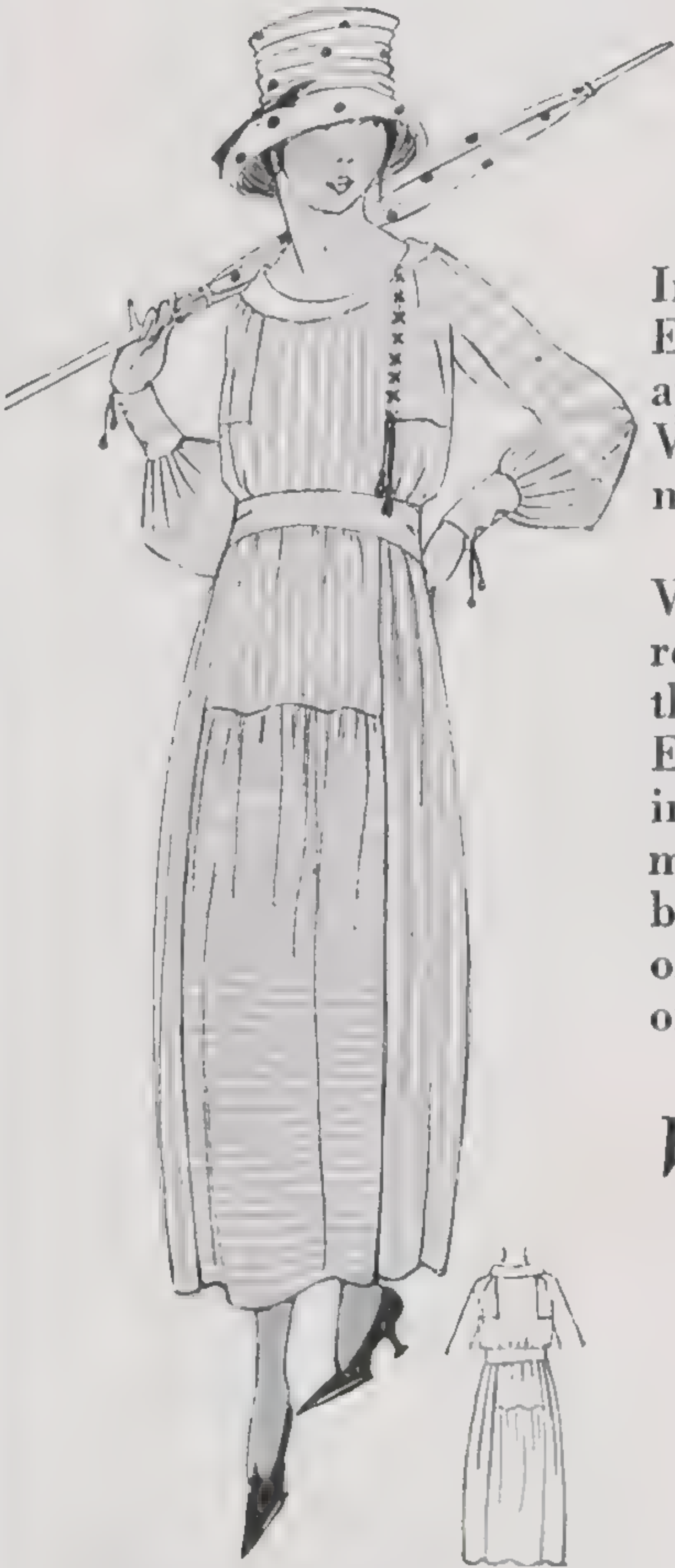


This waistcoat blouse of blue and white jersey is girdled with a cord poetically called a "rat tail"

Under the jacket of a tailored suit one might come upon this blouse of red jersey, embroidered in blue

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Waist No. Z3880; skirt No. Z3881. The coat-frock with its conveniently dual personality is among us. This frock, which can look like a coat and skirt, and still be a frock, may be successfully developed in either a tub silk or a satin. \$1.

USE VOGUE'S PERSONAL SERVICE

Vogue maintains sixteen Pattern Rooms in leading cities. Here you may secure Vogue's fashion advice in your own personal clothes problems; study combinations of the season's smartest materials—silks, brocades, chiffons, tub materials for summer country wear—arranged in original color schemes for gowns; try on crinoline models of new Vogue Patterns embodying fashion's latest decrees; select and purchase the actual patterns of those designs which suit you best.

NEW YORK:
19 West 44th Street

BOSTON:
604 Lawrence Bldg.
149 Tremont Street

PROVIDENCE:
Gladdings Drygoods
Company

NEWARK:
L. Bamberger &
Company

PHILADELPHIA:
304 Empire Bldg.
13th and Walnut Sts.

BALTIMORE:
Flower House Studio
Charles and Hamilton
Streets

BUFFALO:
Flint & Kent

PITTSBURGH:
Joseph Horne Co.

ATLANTA:
The Smart Shop
203 Connally Bldg.

CLEVELAND:
Halle Bros.,
Euclid Avenue

CHICAGO:
932 Stevens Bldg.
20 N. Wabash Ave.

SEATTLE:
Griffin Specialty Shop
1602 Second Ave.

SAN FRANCISCO:
Joseph Building
233 Grant Avenue

LOS ANGELES:
Bullock's

MONTREAL:
The Children's Shop
15 McGill College Ave.

LONDON, E. C.:
Rolls House
Brems Building



NEWPORT POLO GROUNDS - TEA TIME

Summer Preparedness for the Complexion

WHEN the sports costume is discarded and you dress for tea or dinner, does your complexion match in daintiness your airy summer gown?

A skin browned and coarsened by sun, wind and dust may not be noticeably unattractive above sports clothes or khaki, but softly feminine garments throw it into unlovely relief.

It is not necessary to cloister yourself within doors or wear a nun-like veil to preserve a beautiful complexion. You can participate in the whole category of summer activities, with great benefit to your health, and yet have a complexion that is the envy of your friends.

Centuries of research in the art of making women more alluring have evolved the

Arden Venetian Toilet Preparations

These make the skin velvety, fair and free from blemishes, and keep it so.

As every complexion is a separate problem, the first step is to consult Elizabeth Arden regarding your special requirements, either in person or by letter.

You can then enjoy a prescribed course of treatments at one of the luxuriously appointed Salons D'Oro, or achieve the same wonderful results by devoting a few moments each day to the application of preparations that accomplish thoroughly their cleansing, refining and invigorating mission.

A few of the unique and efficacious Venetian Preparations and their uses are mentioned below.

To Cleanse the Skin and Prevent a Wind-Roughened Condition

Incomparable for cleansing the skin after a day in the open is Venetian Cleansing Cream. Of thin consistency, it penetrates the pores without being "rubbed in," a process that stretches the skin and causes wrinkles. Three sizes, \$1, \$2 and \$3.

To Impart a Youthful Freshness and Make the Skin Fine of Texture

Ardena Skin Tonic is a mild astringent, effective for toning, whitening and clearing the skin. 75c, \$1.50 and \$3.

If a stronger tonic is needed, the Venetian Special Astringent should be used. It lifts and firms relaxed and sagging muscles and has a marvellous rejuvenating effect. \$3.

To Prevent and Relieve Tan, Freckling and Sunburn

Venetian Lille Lotion is a pure, aseptic liquid powder that forms a perfect protection for the skin and gives a lovely, natural finish. Does not rub off. Nothing better for sunburn. Relieves acne and flushing. Four tints: Flesh, Cream, Rachel and White. \$1 and \$2.

If a cream is preferred as a protective, Amoretta Cream is excellent. Used before powdering, it makes powder adhere and gives the skin a velvety appearance. Delightfully perfumed. \$1 and \$2.

A Remedy for Enlarged Pores

Wonderfully efficacious is Venetian Pore Cream and especially valuable in summer, when heat and exercise open the pores and render them unusually receptive to dust. Restores smoothness and daintiness of texture to the coarsest skin, banishing blackheads. \$1.

To Forestall Wrinkles

Lines that have a tendency to form about the eyes and mouth as a result of sun-glare or fatigue may be removed with Venetian Muscle Oil. Nothing so potent for banishing wrinkles. Nourishes and revitalizes drooping muscles and tissues. \$1, \$2 and \$4.

A postcard will bring you the booklet, "The Quest of the Beautiful," which will give you full information concerning the Arden Preparations and assist you to order by mail.

ELIZABETH ARDEN

SALON D'ORO, 673 FIFTH AVENUE, NEW YORK

WASHINGTON, D. C., 1147 CONNECTICUT AVE.

BOSTON, MASS., 192 BOYLSTON STREET

NEWPORT, R. I., 194 BELLEVUE AVENUE

ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.

Mrs. W. A. E.—Which is the place of honor for the man guest at a dinner-party, and which is the place for the woman guest? When writing a two-page note on the conventional folded note-paper, which page should one use after the front page?

Ans.—The place of honor at the table is at the right of the host for the woman guest, and the right of the hostess for the man guest.

There is a great difference of opinion in regard to the correct way of writing a letter when the four sheets are used. The usual way is to write the first page, then open the paper, as if it were a book, turn it around, and commencing at the top, write directly down through where the paper has been folded, using the whole as one sheet; then blot, close the sheet and continue the letter in the same direction as on the inside page.

Mrs. G. D.—How should a married woman sign her checks?

Ans.—The correct way for a married woman to sign her checks is as follows: "Anna B. Thomas."

Mrs. T. J. S.—I am a new resident in this town, and recently I was invited by an elderly woman to attend a morning musicale; I attended, but she was not able to go. Was her invitation virtually a call which I should return, or should I wait for her to call upon me?

Ans.—It would be better to call upon the elderly lady; it is not obligatory, but it would be nicer to do so, as it is always a courteous thing to acknowledge an invitation in that way. In other words, the younger woman always calls upon the older one without waiting for her to call.

Miss O. M. C.—How should dinner-napkins and table-cloths be marked, and where are the initials placed?

Ans.—The size of monogram or single initial on table-linen is purely a matter of taste. They are naturally larger than those used on handkerchiefs, and when

used on the table-cloth, average from one and a half to three or four inches in height. Some people are now having the initial placed in the middle of the side of the napkin, that is, midway between the two corners and about four or five inches from the hem. The monogram or initial is placed eighteen inches from the center of the table-cloth, generally at each end in the case of two monograms or initials, or, if one prefers, one at one end only.

Mrs. J. F. A.—At an evening wedding may the bride wear a long veil and no train on her gown?

Ans.—It is quite correct for a bride to wear a long veil which hangs two and one-half yards upon the floor when she wears a wedding gown with no train.

Miss R. S. E.—What is the correct dress for a bride and her bridesmaids at an afternoon home wedding to take place in June? What should the members of the bride's family and the guests wear?

Ans.—In answer to your letter of recent date, we would say that the correct dress for the bride and bridesmaids is a matter of choice; they may be as elaborate as one wishes. The bride may have a white satin dress, court train, veil, and shower bouquet, and all the bridesmaids may be in elaborate gowns, with which, of course, they should wear hats, or they may have just simple organdy dresses with picturesque hats and bouquets.

The guests and members of the family usually wear pretty summer afternoon dresses and hats. If this wedding is to be in the country, it may be more elaborate than if it is held in town.

Mrs. L. I.—How should the invitations for a double wedding be issued, and how is the ceremony arranged?

Ans.—The invitations for the double wedding could be engraved as follows:

*Mr. and Mrs. Louis Brown
request the honor of your presence at
the marriage of their daughters, etc.
etc.*

The elder daughter's name should be given first, and then that of the younger one. If you do not care to have two names included in one invitation, separate invitations may be sent out simultaneously, but, of course, this would be double expense.

As a rule, at a double wedding the two brides walk alone, the elder one first, then the younger one, while the father awaits them at the chancel steps, ready to give them away. After this part of the ceremony, he steps back into the pew. The grooms, with their groomsmen come out of the vestry.

Miss R. L. H.—How should I send out invitations to an informal tea to be given in honor of a friend from out of town? What should I serve at a tea of this sort? Is it correct for the hostess to wear her hat?

Ans.—In regard to giving an informal tea in honor of your friend, you may send out your cards with the following written in the corner at the upper left:

*To meet Mrs. Blanke
and underneath your name, the date,
and hours:*

*Monday, the seventh
from three to five*

We would suggest a simple repast, that is, perhaps two kinds of sandwiches, a few candies, and nuts. Now it is considered smart to have a large cake, instead of several small ones. If the weather is warm, you could serve iced-tea, or hot tea, just as you prefer.

As a rule the hostess does not wear a hat, nor does her guest of honor, nor do those pouring tea. However, all the other guests wear their hats.



*The best
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*the most
war-pictures,*

*first
in*

Leslie's
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Established 1855.

*Every week
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*A Submarine Mine—
From Leslie's*

FLESH REDUCED QUICKLY AND SAFELY

Being advice on how to remove unbecoming and unnecessary weight without dieting or impairing your health

By Dr. JEANNE B. WALTER

IT has been proven time and time again that the wearing of Dr. Walter's Seamless Rubber Garments results in reducing that part of the body over which they are worn. This is accomplished by perspiration: "the safe and quick way to reduce."

For years professional athletes, when they found themselves taking on excess weight and impairing their muscular activity—have used the sweating process. Jockeys, especially, have found this the surest means of keeping their weight down to the necessary low level which their occupation requires without impairing their health or strength.

I invented these garments to replace the old methods and to provide a comfortable means of eliminating unwanted fat. These garments of mine are made of pure Para rubber, medicated according to my own private formula. They are made to measure, and are worn next to the skin in perfect comfort. Wearing these garments during the day or during the night will give excellent and satisfactory results. While these garments give a certain amount of support, they are not made to replace corsets when wearing tailor-made or other street gowns.

While actual use of my rubber garments is positive proof of their marvelous action, still, I have received numerous testimonials and other evidence which prove that reduction can be relied upon.

If you will send me your measurements, I will make and ship to you, parcel post paid, any garment that you decide you need upon receipt of price. If you are in doubt as

to exactly what garment you need, write to me fully, in confidence, telling where you are overdeveloped, and I will personally advise you which garment you require. Don't think for a moment that these garments are warm—they are not. They are cool and comfortable. They cause you to perspire freely, and it's the perspiration that makes them feel cool.

If you really do desire to reduce without discomfort, without dieting or impairing your health or weakening yourself, you should certainly use the Dr. Jeanne Walter's Famous Seamless Rubber Garment best suited to your requirements.

I am describing fully here a few of the various garments, their uses and their cost.

All of the garments shown here, and the others that we make, are made to your measure. The illustrations shown here merely give an idea of the uses and appearance of the garments, which are well made and carefully finished. In all the years that I have been making these garments I naturally have been able to find out the attitude of most of my customers in regard to them, and I am highly gratified to be able to say that absolute satisfaction seems to be the general feeling of every one who has ever purchased my garments, and they have been recommended highly by wearers to their friends.

When you order any of these garments made for you, you buy them under the positive guarantee that there are no other real pure rubber reducing garments on the market similar in any respect to those patented and manufactured by Dr. Jeanne Walter.

Address in confidence.



Figure 5—Eton Jacket. To reduce bust and upper part of body. Stock sizes, \$8.50. Made to measure, \$12.00



Figure 3—Pants for reducing the limbs. Price, \$20.00. Particularly beneficial for rheumatism and stiffness. Made in stock sizes. Not made to measure. Price, \$15.00

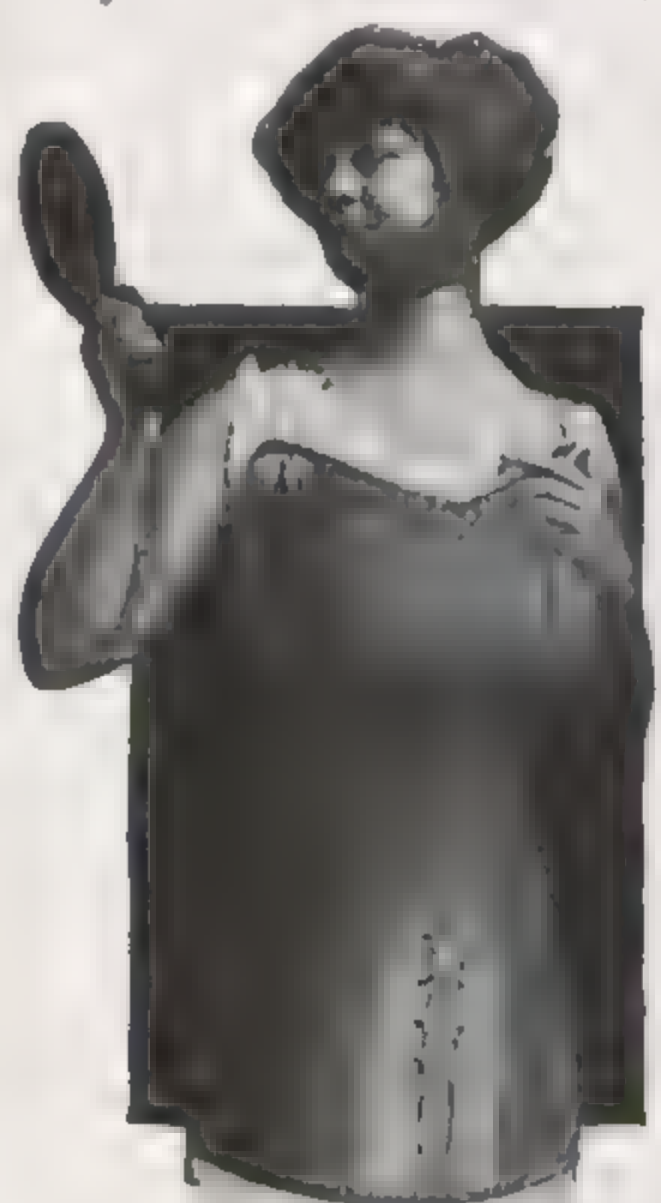


Figure 4—Chin Reducer. Price, \$2.00. Figure 4—Corsage Reducer. For bust, hips and thighs. Can be worn under corset. Price, \$20.00



Figure 1—Union Suit used where reduction of the entire body is required. Price, \$30.00. Full-length with long sleeves, \$35.00



Figure 9—Neck and Chin Reducer. Price, \$3.00. Figure 9—Arm Reducer. Prices, \$8.00 to \$10.00. Figure 9—Long thin belt reduces upper part of abdomen. Price, \$15.00. Stock sizes, \$10.00

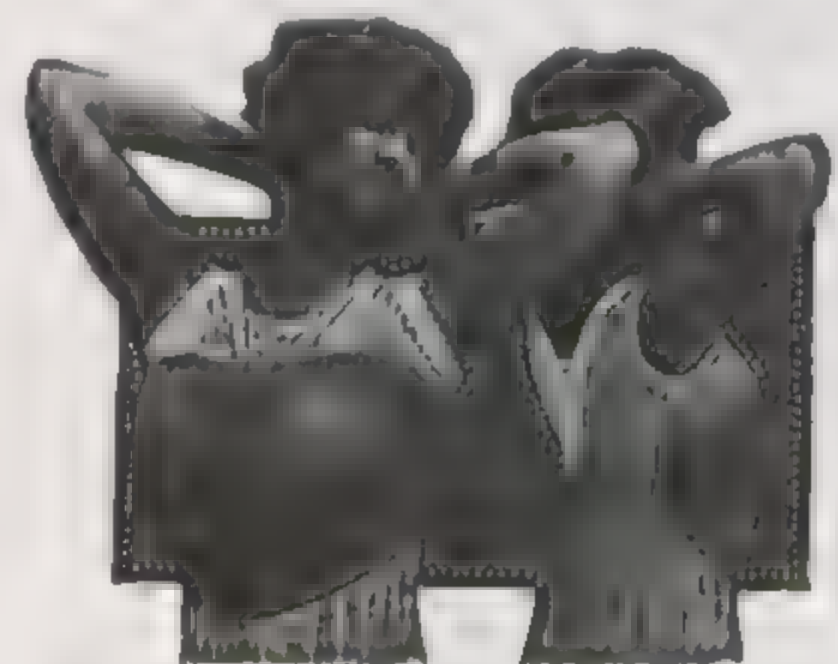


Figure 15—Brassiere. Covers bust and under bust. Coutil back. Price, \$6.00

DR. JEANNE B. WALTER, INVENTOR AND PATENTEE
Billing's Building (4th Floor) S. E. Cor. 34th Street and Fifth Ave., New York
Philadelphia Representative: Miss Mary Kammerer, 1029 Walnut St.

S O C I E T Y

Births

NEW YORK

Allen.—On May 24, to Mr. and Mrs. George W. H. Allen, a daughter.

Deaths

NEW YORK

Cary.—On May 23, at his home, Edward Cary.

Choate.—On May 14, at his residence, Joseph Hodges Choate.

Church.—On May 23, at his residence, William Conant Church.

Engagements

NEW YORK

Burrill-Barnwell.—Miss Elizabeth S. M. Burrill, daughter of Mr. Drayton Burrill, to Mr. Clermont Livingston Barnwell, son of Mr. Morgan Gibbs Barnwell.

Colgate-Cleveland.—Miss Susan Everett Colgate, daughter of Mr. James Colby Colgate, to Mr. Mather Cleveland, son of Mr. Newcomb Cleveland.

Costikyan-Jewett.—Miss Alexandra Kent Costikyan, daughter of Mr. S. Kent Costikyan, to Mr. Theodore Carter Jewett, son of Dr. Carlton R. Jewett.

Duane-Cole.—Miss Virginia R. Duane, daughter of Mr. Arthur Duane, to Mr. Douglas Cole, son of the late D. A. Cole.

Hackstaff-Wood.—Miss Caryl Hackstaff, daughter of Mr. Charles L. Hackstaff, to Mr. Howard Ogden Wood, junior, son of Mr. Howard Ogden Wood.

Mahony-Thomas.—Miss Dorothy Stuart Mahony, daughter of Mrs. James A. Mahony, to Mr. Luke G. Thomas, son of Mr. Augustus Thomas.

Marston-Adams.—Miss Jennie Frances Marston, daughter of Mr. Edgar Lewis Marston, to Mr. Robert J. Adams, son of Mr. Robert Franklin Adams.

Peabody-Talbot.—Miss Priscilla Peabody, daughter of Mr. Stephen Peabody, to Mr. John Alden Talbot, son of Mr. Edward W. Talbot.

Sayles-Cape.—Miss Helen Kingman Sayles, daughter of Mr. Frederic Clark Sayles, to Mr. Henry Cape, junior, son of Mr. Henry Cape.

Ward-Cox.—Miss Frances Montagu Ward, daughter of Mr. C. Montagu Ward, to Mr. Leonard Cox, son of Mr. Kenyon Cox.

BOSTON

Foster-Greenough.—Miss Anna Stancliffe Foster, to Mr. Alfred Greenough, son of Mr. Charles P. Greenough.

CHICAGO

Russell-Christie.—Miss Mary Louise Russell, daughter of Mr. Edward Perry Russell, to Captain Arthur Reed Christie, U. S. A., son of Mrs. E. Christie.

CLEVELAND

Randall-Hanna.—Miss Ruth G. Randall, daughter of Mrs. J. R. Ballenger, to Mr. Dan R. Hanna, junior, son of Mr. Dan R. Hanna.

Wilson-Bolton.—Miss Rachel Wilson, daughter of Mr. Myron H. Wilson, to Mr. Irving C. Bolton, son of Mr. Charles C. Bolton.

MINNEAPOLIS

Dwinnell-Westen.—Miss Katharine Dwinnell, daughter of Senator William S. Dwinnell, to Mr. Oscar M. Westen, son of Mrs. J. G. Westen.

PHILADELPHIA

Howell-Gould.—Miss Isabel Howell, daughter of the late Warner R. Howell, to Mr. Lytleton B. P. Gould, son of the late Dr. Elgin R. L. Gould.

WASHINGTON

Fechteler-Kays.—Miss Margaret Fechteler, daughter of Rear-admiral Augustus F. Fechteler, U. S. N., to Lieutenant-commander Herman E. Kays, U. S. N.

Peary-Stafford.—Miss Marie A. Peary, daughter of Rear-admiral Robert E. Peary, U. S. N., to Mr. Edward Stafford, son of Justice Wendell P. Stafford.

Weddings

NEW YORK

Hammond-Hoffstot.—On June 9, at Port Washington, Long Island, Mr. Harry Stephen Hammond, and Miss Helen Hoffstot, daughter of Mr. Frank N. Hoffstot.

Kinnan-Hayes.—On June 2, in All Angels' Church, Mr. Morris E. Kinnan, son of Mr. A. P. W. Kinnan, and Miss Kate B. Hayes, daughter of Mrs. Neilson A. Hayes.

Kobbe-DuBois.—On June 2, in the Church of the Heavenly Rest, Mr. Frederick William Kobbe, son of Mrs. Frederick Kobbe, and Miss Helen Jay DuBois, daughter of the late Robert Ogden DuBois.

Pennoyer-Morgan.—On June 16, in St. John's Church, Lattington, Long Island, Mr. Paul Geddes Pennoyer, and Miss Frances T. Morgan, daughter of Mr. J. Pierpont Morgan.

Philbin-Parker.—On May 26, at the country home of the bride's parents in Bedford, Massachusetts, Mr. J. Holladay Philbin, son of Supreme Court Justice Eugene A. Philbin, and Miss Elizabeth Parker, daughter of Mr. Frederick Parker.

Reilly-Mulqueen.—On June 9, in St. Patrick's Cathedral, Mr. John S. Reilly, son of Mr. James H. Reilly, and Miss Estelle Mulqueen, daughter of Mr. Michael Joseph Mulqueen.

Robinson-Endicott.—On June 6, in St. George's Church, Mr. Beverly R. Robinson, and Miss Gladys Endicott, daughter of Mr. Robert Endicott.

Woodworth-Ingersoll.—On June 7, in the Chantry of Grace Church, Mr. Stewart Campbell Woodworth and Miss Coline Ingersoll, daughter of Mr. Colin Ingersoll.

ATLANTA

Wilmer-Grant.—On June 2, Mr. Richard Hooker Wilmer, and Miss Margaret Van Dyck Grant, daughter of Mr. John William Grant.

BOSTON

Armour-Thacher.—On June 9, in Trinity Church, Mr. William Armour, son of Mr. George A. Armour, and Miss Dorothy Thacher, daughter of Mr. Thomas C. Thacher.

Winslow-Roelofson.—On May 24, in St. Luke's Episcopal Church, Reverend Dr. William Copley Winslow and Miss Elizabeth B. Roelofson, daughter of Mrs. E. B. Roelofson.

CLEVELAND

Hutchins-Rees.—On June 16, in the Second Presbyterian Church, Mr. Henry Clinton Hutchins, and Miss Marion Rees, daughter of Mrs. W. D. Rees.

Shepard-Oliver.—On June 16, in Wildwood, Mentor, Ohio, Mr. Brooks Shepard, and Miss Hortense Oliver, daughter of Mr. John G. Oliver.

PHILADELPHIA

Chase-Park.—On June 1, at Cloverly Farm, West Chester, Pennsylvania, Mr. Morton Hazen Chase, and Miss Sarah Gray Park, daughter of Mr. Richard Gray Park.

Register-Musser.—On May 26, in St. Mary's Church, Ardmore, Pennsylvania, Mr. Layton B. Register, son of Dr. H. C. Register, and Miss Julia Musser, daughter of Mr. Willis Musser.

PITTSBURGH

Walker-Scott.—On May 19, in St. Stephen's Episcopal Church, Sewickley, Pennsylvania, Mr. Hepburn Walker, son of Mr. William Walker, and Miss Eleanor Louise Scott, daughter of Mr. Herman Gross Scott.

SAINT LOUIS

Cherbonnier-La Beaume.—On May 17, at the bride's home, Mr. Edward G. Cherbonnier, junior, and Miss Adelaide La Beaume, daughter of Mr. Edmond W. La Beaume.

Pettus-Tower.—On May 17, at Oak Ridge, the country home of the bride's grandmother, Mr. Eugene Pettus, and Miss Marguerite Tower, daughter of Mr. George F. Tower, junior.

Tompkins-Papin.—On June 2, in the New Saint Louis Cathedral, Mr. William M. Tompkins, and Miss Josephine Papin, daughter of Mrs. William Papin.

White-Turner.—On June 9, in Arcadia, Missouri, Mr. Kelton E. White, son of the late T. Ewing White, and Miss Blanche Souldard Turner, daughter of the late General John W. Turner.

The Dutch Colonial • The Georgian Colonial • The Italian • The English House



The slim and fluted grace of Corinthian columns, the fine proportions of wall and ceiling, the cool and beautiful spaces of window seat and overmantel—alone, these would furnish such a colonial living room as the one shown in this photograph. To houses of this type and to the creation of their charm through the skilful use of imaginative architecture, the Small House Number of House & Garden is devoted.



IN THE *Small House Number of* **House & Garden**

Are you planning a small house? Do you wish you knew how to get all-the-room-you-need and all-the-charm-you-want for only all-the-money-you've-got?

The Small House Number of House & Garden is planned to show you exactly how to get the best possible house at a cost of from \$8,000 to \$15,000.

First we talked with architects. Three celebrated American architects are designing for this July number three of the best types of small houses—Dutch Colonial, French villa, and English. Fully worked out, with plans and memorandum specifications, these houses cost around \$8,000.

Then we interviewed contractors, interior decorators, artists, and craftsmen. We examined samples of materials, consulted catalogues, collected photographs of all kinds of clever small houses and chose furniture and color schemes for their interiors.

Then we remembered the garden, and put several new and charming varieties suited to the small house plot into this issue.

All in all, the Small House Number is one of the most thoroughly serviceable issues of the year. If you are not already a subscriber, it would be well to reserve yourself a copy at the newsdealer's now.

25 Cents a Copy

House & Garden

\$3 a Year

Freckles and Sunburn



*Can be
Removed and
Prevented*

FAIR women both here and abroad—women of society, of fashion, famous beauties and even royalty have found absolute protection from the havoc wrought by summer sun. The advice, which for years they have followed, is that of

MME. HELENA RUBINSTEIN

the Specialiste de Beaute, who because of her predominant success, has been the idol of the world's lovely women.

The keys to freedom from summer disfigurements are the preparations which have proved such valiant protection to her clientele both here and abroad. They are the identical ones Mme. Rubinstein now recommends to you.

They can be successfully applied by you in the privacy of your home, but a lesson treatment at the Maison de Beaute Valaze, under Mme. Rubinstein's supervision is recommended that you may become thoroughly conversant with their most effective use for your individual requirements.

Valaze Sunproof and Windproof Balm

By simply rubbing this preparation on the skin before going out you will not freckle or tan. You may enjoy all outdoor sports, even sea-bathing, with no fear of ill effects on the most tender complexion. Above all, Valaze Sunproof and Windproof Balm is harmless, won't show on the face, or induce the growth of hair. It is also unequalled as an anti-wrinkle preparation and delightful foundation for powder. When Mme. Rubinstein says that this preparation can prevent freckling and sunburn she knows what this Balm has done. Its effect is marvelous. Price: \$3.00 and \$5.00 a jar. Sample size: \$1.50.

Valaze Sunproof and Windproof Balm understand is only a preventative, not a cure. If you carelessly have allowed these blemishes to appear, another of her famous beauty specialties is what you should use first. It is

Valaze Beautifying Skinfood

The keynote of all Mme. Rubinstein's preparations and one of the triumphs of her success as a Beauty Culturist. To quote a tribute paid to it by Jane Cowl, a famous Actress, "Valaze Beautifying Skinfood is a wonderful preparation whose mission it is to repair the hurt the brine, sun and wind does to the skin." Valaze Beautifying Skinfood removes the freckle pigment, dispels tan and sallowness, by stimulating the skin texture and so insures its clearness and radiance and freedom from threatening lines and wrinkles. Price: \$1.25, \$2.25 and \$6.00 a jar.

In case of excessive soreness from imprudent exposure to the sun, Baum Blanc should be used and the face should be bathed with Valaze Skin Toning Lotion, Special. Baum Blanc \$1.50 a bottle. Valaze Skin Toning Lotion, Special, \$2.00 a bottle.

Valaze Bleaching Cream

If through extreme carelessness the skin has become badly discolored from exposure to the sun or wind or other causes, Valaze Bleaching Cream will be found wonderful for healing, strengthening and beautifying. It contains ingredients, which have marvelous capacity for removing discolorations of the skin and will keep it soft and supple. It is recommended for use on throat, arms and hands, as well as for the face. Price: \$1.00, \$2.00 and \$5.00 a pot.

Valaze Crushed Rose Leaves

With Crushed Rose Leaves the cheeks may be so delicately and naturally colored as to vie with nature herself. It is a preparation which will be found a veritable addition to Milady's boudoir table this summer. When ordering state whether blond or brunette. Price: 75c and \$3.00.

At Madame Rubinstein's MAISON DE BEAUTE VALAZE treatments are administered for the removal of wrinkles, crows-feet, coarseness of skin, loose skin, double chin, relaxed muscles, puffiness under the eyes, blackheads, large open pores, acne, eczema and other complexion defects.

A copy of Madame Rubinstein's booklet, "Beauty in the Making," will be sent on receipt of 2c stamp to cover postage.

MME. HELENA RUBINSTEIN

15 East 49th Street, N.Y.

PARIS

255 Rue St. Honore

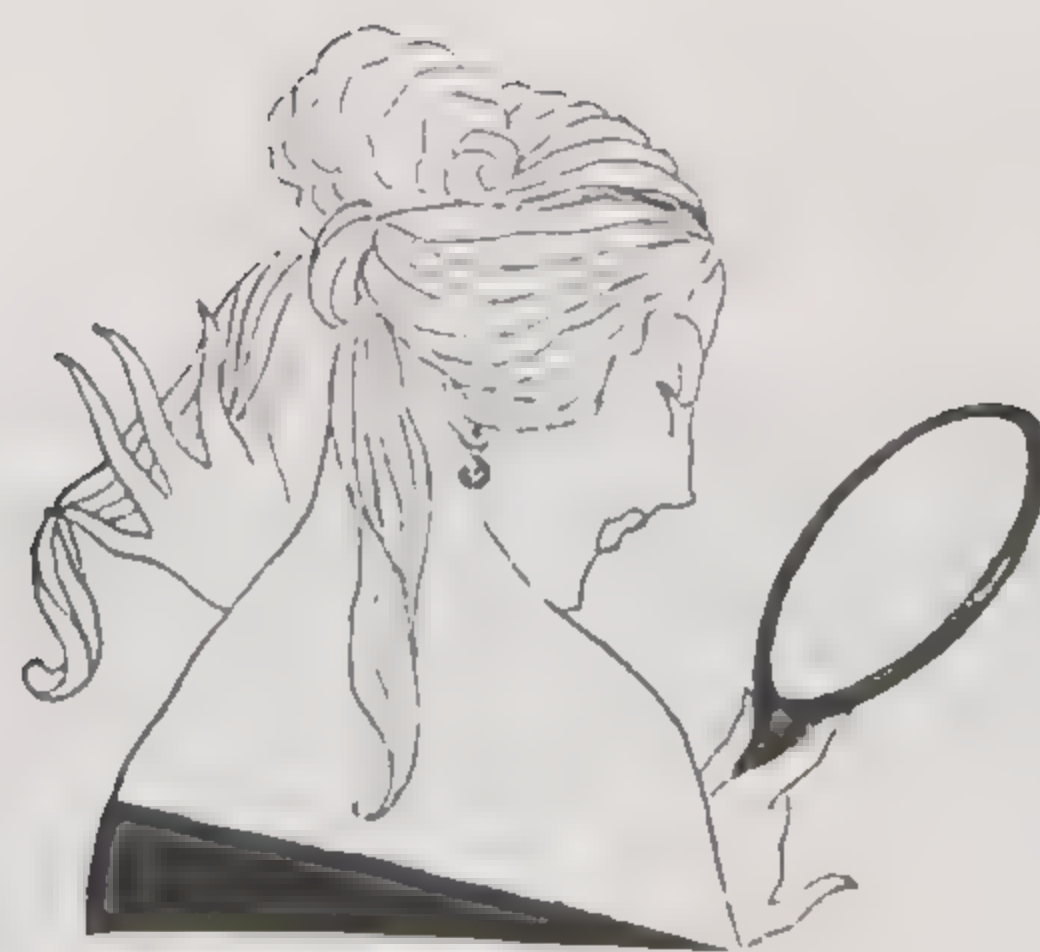
LONDON, W.

24 Grafton Street

Also at Newport, R. I.

If you are a resident in any of the cities mentioned below Mme. Rubinstein refers you to her representatives there for any of her preparations:

Chicago: Mlle. Lola Beekman, 30 North Michigan Avenue
San Francisco: Miss Ida Martin, 177 Post St. and Grant Ave.
Philadelphia: Mme. Rose Schachman, 2536 W. Somerset St.
New Orleans: Mrs. C. V. Butler, 8017 Zimple St.



HEADLINES IN THE FASHION NEWS

(Continued from page 37)

curled into a soft bang. A slender diamond circlet is used as an ornament.

Almost as popular as the circlets and bandeaux of jewels are the wreaths of leaves with which so many of the smartest women band their heads. These wreaths may be of gold, silver, or green leaves, and they lend a classic touch to the coiffure. The hair is arranged low on the neck when the wreath is worn; the coiffure is photographed at the upper right on page 36.

A LOW COIFFURE

A charming low coiffure is photographed at the upper left on the same page; it is not at all difficult to do. The hair is parted in the middle and is divided into three sections.—two side sections and a third part which runs from the back of the ears across the back of the head. This is the part that is done first. It is pinned firmly to the back of the head, after which the softly waved side parts are drawn together at the back, as the sketch at the lower right on that page shows. And then comes the critical point of the coiffure,—the back section is twisted into a figure eight, which runs across the back of the head, and then the side sections are formed into another figure eight just above it, so close that one can see only after close scrutiny just where one coil leaves off and the other begins. A shell pin mounted with tiny diamonds set in platinum is placed at one side of the coil.

A higher coiffure is photographed in the middle of page 36—a coiffure which is extremely modern, yet which is somehow reminiscent of the coiffures of other days. It is severe—almost trying, in

fact,—but it has that aristocratic air so much to be desired. The hair is drawn up from the front, back, and sides, and, as shown in the sketch at the lower left on that page, it is made into a figure eight just below the top of the head. A shell pin set with tiny brilliants is thrust through the center of the coil, and stands high at the back of the head. A light bang softens the line across the forehead.

Many smart women have cut their hair, this season; but even the woman whose locks are "bobbed" can arrange them in various charming ways. The most popular way of wearing short hair is photographed in the middle at the bottom of page 38. The hair is parted at one side, drawn softly back, and held in place with a barrette of shell and enamel.

THE BRIEF LOCKS OF YOUTH

For the very young girl who wears her hair short, is the appropriate coiffure at the right on page 38. The hair is drawn back from the forehead and puffed softly about the face, and a narrow band of ribbon outlines the head and ties in a small bow at one side. At the top of the same page is illustrated a quaintly youthful coiffure. The short hair is parted in the middle and curled into little tight curls all the way around the head,—the arrangement has all the charm of the long ago. Still another youthful coiffure is photographed at the left on page 38. The hair is parted in the middle and banded tightly with little French flowers, which run all the way around the head. The hair fluffs out below this band of flowers, and there is a short straight bang across the forehead.





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The writer of this advertisement

has just gone through the scrap-book containing the reviews of a novel entitled "Slippy McGee," by Marie Conway Oemler.

When a publisher accepts a first novel by a new writer he undertakes something in the nature of an adventure. No matter how much the professional readers in a publisher's office like a book, there is no telling how the public will take to it. If in spite of the quietness of the book's appearance the public takes it to its heart and says, in effect, "We are grateful to you, Mr. Publisher, for giving us something fine and wholesome which entertains us and makes us laugh and makes us feel better and do better,"—well, the publisher may be pardoned if he is proud of his judgment, his author, and his public. That is what has happened in the case of "Slippy McGee." To those who have not had their attention called to this new, delightfully told, happy-ending story about a burglar, a priest, some butterflies, and Mary Virginia, The Century Co. begs leave to recommend it with the utmost confidence.

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Look for red and green wrapper at the grocer's and see how easy the directions are.



Fels & Co., Philadelphia

THE EVER-SLIPPING SLIMNESS OF A PRINCESS

(Continued from page 43)

I thought that she was about to complain again of growing fat (which would have astonished me, as she seemed very thin). No, it was no longer a question of excessive plumpness. Madame de Saint-Blandin now suffered from a serious stomach trouble, an evident result of excessive abstinence.

"Dear, dear friend," I cried, "why did you not listen when I urged you to practise moderation as well as exactness? But it is no time for reproaches. Expert advice is needed. Courage, perhaps nothing is lost, as yet. Hurry to my friend Dr. Jourdan Le Cointre, an expert in things of this sort. Doubtless his skill will find a remedy for your ills."

A week later, Madame de Saint-Blandin returned flourishing a paper on which I saw written, "raw eggs, mineral water, macaroni without salt or butter."

"Voilà," she cried (for she had recovered her own firm and resolute bearing), "this is what Dr. Jourdan Le Cointre has ordered for me."

"Is that all?" I asked.

"That," she replied, "is to be the foundation of my diet. It appears that sometimes, if I feel so inclined, certain other dishes may do no harm. But you know me; you know what a will I have. What the doctor orders, that I shall do, and I ask nothing more than my raw eggs, macaroni, and mineral water."

I raised my arms to Heaven, "*Mon Dieu*, dear friend," I cried, "this is what I feared! Excess and still more excess! Will you never understand that a diet is meant only as a general plan to be adapted to the needs of the individual and that every one in the world has his

or her own peculiar temperament? I know yours and I know that with your macaroni and your mineral water, you are going to fade away and perish. Dr. Jourdan Le Cointre could never have advised such folly."

"My dear," she replied, "I love you with all my heart, but you really do not understand the matter at all. Besides I have to get well in six weeks to be ready for the races."

I could not help shrugging my shoulders.

"Yes, I see your scorn," she continued, "you think that I am crazy. Let me tell you that for the last week I have been learning, I have been studying it up in books, and the things we eat without suspecting it, are fearful. Heaven preserve me from eating anything but macaroni and clear water. You smile? Much good that does! Do you know to what danger you expose yourself when you eat pork fed on linseed meal cakes? You don't, do you? *Eh, bien*, let me tell you that this is the very worst possible kind of pork, at once heavy and tasteless. Pray, at least, insist that the pork they serve you shall be raised on some other sort of feed. Find out what régime was followed in the feeding. It is the same way with veal; veal from a calf too early deprived of milk and fed on grass is most unwholesome, nothing could be worse for you. Do not at any price eat veal from an orphan calf!"

This time I refrained from contradicting Madame de Saint-Blandin. Clearly her ailment was becoming incurable, and I took refuge in vague general statements, such as one makes to those who are hopeless cases.

THE RENAISSANCE of the DIRECTOIRE

(Continued from page 55)

them when war came, and now those same factories are in, or too near, the area occupied by the destroyers of all things beautiful, and there will be no more toiles until after the war. Even more characteristic than the storied linens, are the lovely striped silks and satins, the exactly right coverings for the severe furniture of the Directoire. Of these old stuffs we found a great many: a set of curtains here, a bedspread there, until we had assembled a notable collection.

Wall-papers were difficult to obtain, and we found almost none. One small lot, for which no word was color enough to describe, was of light chalk blue, with gouache decorations; a black grape-vine motif alternating with a medallion of a lady and a little love, all curves both of them, and seated upon an equally curving sofa. All this in violet-pink and yellow green. With this lot of old paper came several pieces of stuff used for furniture coverings, striped silk in the queer greens and pinks and yellow of the medallion on the paper. Another lot of paper was a landscape paper of connected panels, picturing the chase,—a veritable document showing the costumes and pleasures of the period. Gallants on horseback dash through pale green tiles, and slender ladies in Empire gowns and plumed bonnets stand and look on.

We found many *trumeaux*, paintings of the period framed, with rectangles of mirrors beneath. Most of them arrived safely, but one, in which the painting was of the head and shoulders of a lady in white Empire gown and head-dress, inexpressibly sad and lovely, is a victim of the war. What became of her we never knew. There were some old crayon portraits on yellow paper, with black glass borders, and mourning pictures cut in silhouette, almost priceless documents.

In the dusty attics of the old shops on the Rive Gauche, we searched for old lustres, old *tôle* (the enameled iron of the period), old prints, and old furniture. We found beds, too, single ones with head and foot-boards the same height, so plain as to be severe, and with a mere shell or urn or star as ornament. One great one, of beautifully carved walnut, had green marbleized panels, on which a fierce yellow lion was enclosed in an elongated diamond. Another small one was of cream color, with green-blue lines and faintly plumed post-tops, a bed made for a very small and very fine lady, we thought.

Of chairs we found so many, and we could not pass them by. Their graceful backs were always different; sometimes white swans formed the splat, and the chair would be pale green-blue. One would have as an ornament a lion enclosed in a diamond; another, the sphinx; and, of course, there were interpretations of the classic urn and of bay and laurel branches. Our most distinguished find was a set of four old doors, probably used in a great library, on which bows and arrows were crossed lightly over the open panels. It was in Siena, that most perfect hill city in Italy, that we found the old yellowish marble basket of the three swans, so in scheme with our Directoire things that we brought it back to Florence with us, although it seemed to weigh a ton. This we had copied in the faint colors of the old Italian pottery by the potters near Florence.

The problem of maintaining, in reproductions, the delicacy of the color of the period and the charm of its exquisitely simple line has been an absorbing and, often, a difficult one; it is worth a great deal to the decorator to feel that he has caught at, and made tangible, the most beautiful part of a period of art.

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Illustration from *The House Beautiful* for July

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is 36 inches long, and has deep sailor collar and cuffs of brush wool in contrasting colors; shades are apple green, pink, Copenhagen and corn with white collar and cuffs, also purple with Oxford grey. **Special Price**
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CHARGE ACCOUNTS SOLICITED



Long earrings of jade lent the only color to this black costume

NEW YORK WELCOMES THE RACING SEASON

(Continued from page 40)



Among Callot's other good gifts is this one-piece dress of pale gray surah silk and navy blue serge



It is impossible to hide the charms of Miss Vera Beresford—even under this jealous broad-brimmed hat



The spray of soft black feathers which forms the trimming on this black hat follows the wind's will

attractively. Actively interested in this booth were the Baron and Baroness de Meyer. Sketched at the upper right on page 39 is the Baroness de Meyer, who wore a hat of black straw with black feathers spraying out about the edges. Miss Vera Beresford, daughter of Kitty Gordon, was the additional attraction sketched in the middle on this page.

Many good-looking hats are making a mid-summer entry. This may be due to the brilliant days which inspire the desire for millinery, or it may be that the purchasing of hats is a patriotic task, in view of the splendid work in war relief recently undertaken by the milliners. For all those concerned in the making and selling of hats have recently combined—no, not in restraint of trade—but to equip and send out for the American Ambulance in France three units, each unit consisting of twenty ambulances, driven by volunteers from American colleges. The organization is known as the American Ambulance Millinery Branch.

Lunching at the Ritz recently, Mrs. Reginald Vanderbilt wore the cape of dark blue gabardine with a small vest and the hat of dark blue straw with large velvet poinsettias around the crown

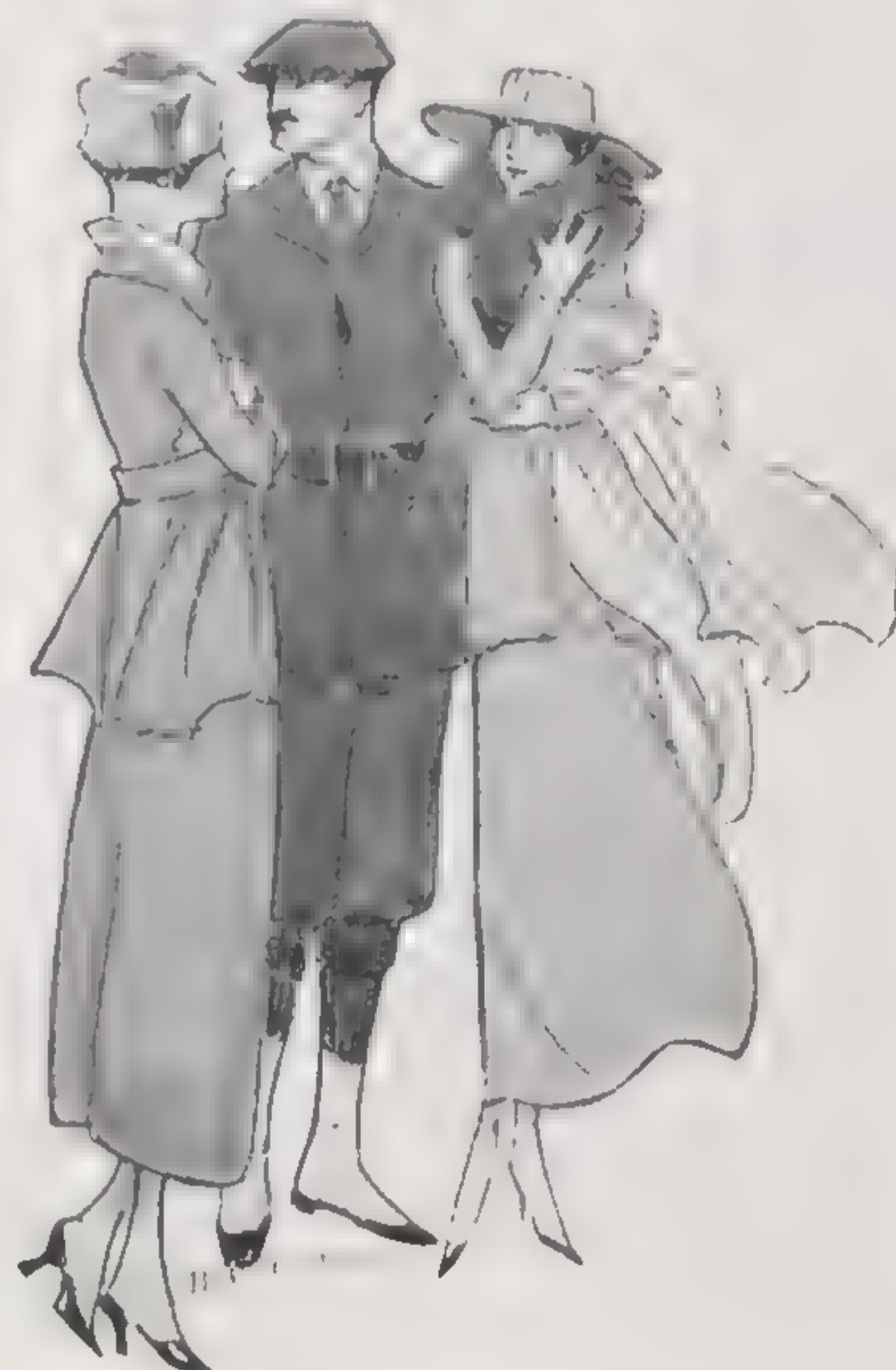
which are sketched in the upper middle at the left on page 39. At a reception given to the French Commission during their recent visit here, Mrs. Newbold Le Roy Edgar paid a graceful compliment to the distinguished guests by wearing the hat of black satin, adorned with a tricolor cocarde, which is sketched in the middle at the extreme left on page 40.

THE WAYS OF THE MODE

One of the most striking hats worn about town is that sponsored by Mrs. Lydig Hoyt and sketched at the extreme right on page 40, in the middle. This hat is of medium height and brimless, with a square crown which widens a little above the face. The ornament is of jet and gold, and the crown is topped with short black cock feathers, which curl outward.

Callot Sœurs are responsible for a lovely new dinner gown which has been recently included in the wardrobe of one New York woman. The low corsage of flesh-colored net has a V-neck, outlined by a string of pearls. The Directoire skirt of soft Nile green satin has a narrow train, which hangs from the high waist-line. An agreeable touch of color at the waist is introduced by a pale-toned salmon velvet flower. Also from Callot comes the smart and practical one-piece dress of pale gray surah silk combined with navy blue serge, sketched at the upper left on this page. The neck and the wrists of the close sleeves are piped with geranium satin. The girdle of blue grosgrain ribbon is finished at the left side with a rosette, piped in geranium ribbon. The serge skirt, hemstitched on to the blouse at the hip-line, tightens considerably above the ankles. Over this frock is worn a long, loose, box-like coat of serge with tight kimono sleeves and geranium and silver embroidery.

One of the latest additions to the summer wardrobe is the jacket of soft natural-colored chambray such as is sketched in the lower middle on page 39. This tennis jacket is perfectly plain and may be worn buttoned-up to the neck or left open.



Among a group of smart costumes at the German police dog trials, were noted this blue sweater and sports skirt and the sports suit of dull gray worsted

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The English humorous periodicals have proved that it is possible to cover the war, even in its grimmest aspects, and yet minister greatly to the entertainment of a nation which has sorely needed it.

Punch's handling of the war, for instance, has been approved of everywhere; Captain Bairnsfather's war cartoons have made *The Bystander* a household word in the Empire.

All such British periodicals have admirably maintained their character. They have been read with delight in the trenches—and with horror in Berlin.



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Vanity Fair will, of course, publish serious articles on serious phases of the war. It will also treat as they deserve those incidents and accidents of war time life that call for humorous appreciation or caustic comment.

Punch has never jested about Gallipoli—but it has ridiculed floor-scrubbing duchesses, scorched slackers with satire, and made excellent fun of Tommy's minor tribulations. So, also, will Vanity Fair.

It will keep on publishing news of everything entertaining and amusing in civilian life. It will be a sort of headquar-

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Thinking Ahead Nationally



IN any situation that involves the nation as a whole, there must be sources of national conviction—central clearing houses of facts and ideas, national in scope and easily available for the nation.

Such a source must gather fresh, accurate facts; sift, analyze and interpret them in their broadest application. It must be judicial in order to avoid being neutral. It must have a point of view in order to go forward to a definite purpose.

To be such a source—to think ahead nationally—is the task of Collier's, The National Weekly, now, as in years past.

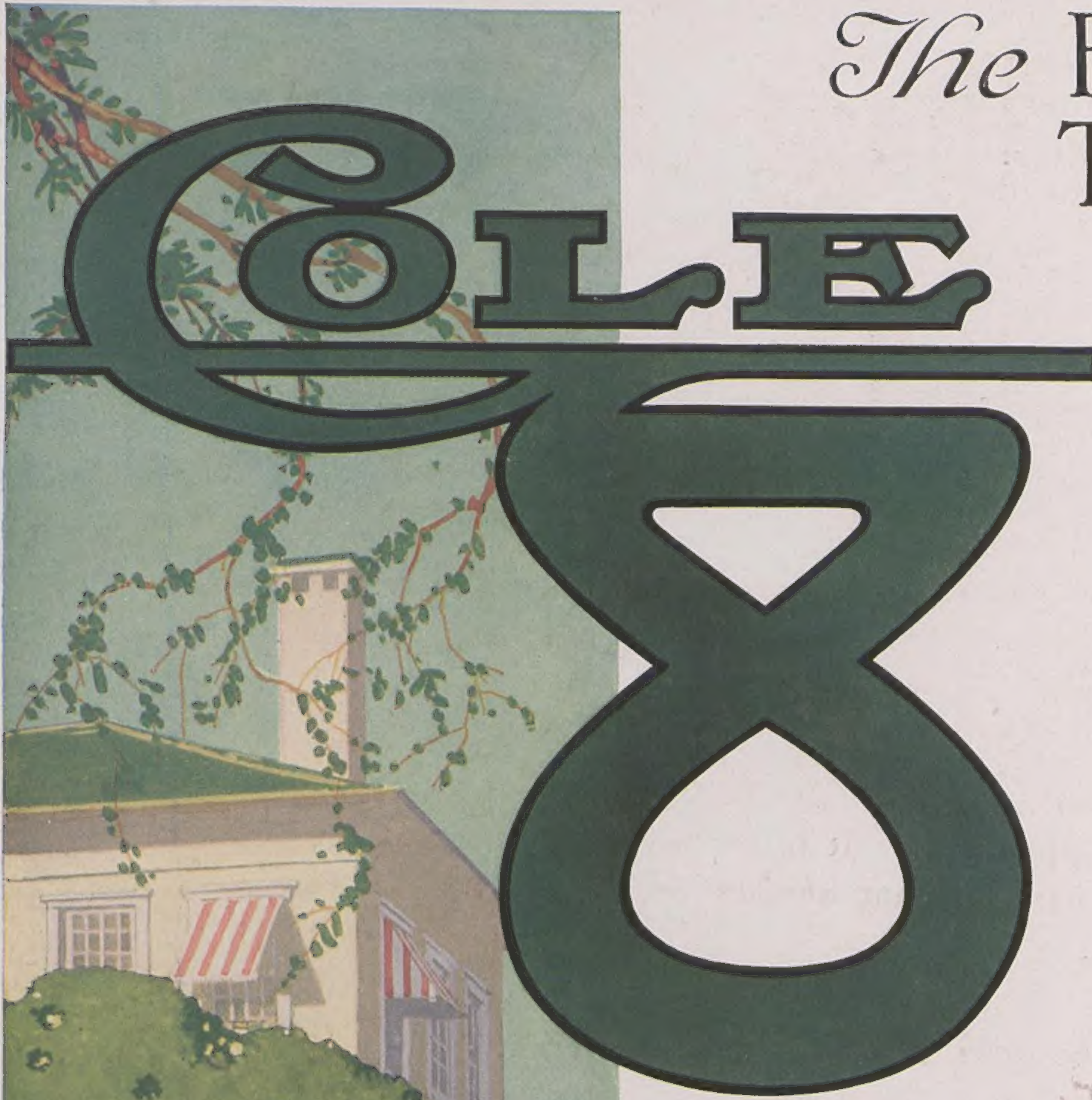
Into its editorial offices flows daily a great ore-mass of information, to be sifted, analyzed, refined. Interpreted from Collier's point of view, this information goes out to more than a million American homes—designed not to mold the thoughts of putty minds, but to direct and stimulate new thought among those capable of action.

Molded thought is static. Directed thought is dynamic. In the directed thought of those reached by more than a million copies of Collier's every week there is a force capable of the kind of unified action that forms the solid foundation of a nation's preparedness.

Collier's

THE NATIONAL WEEKLY

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